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Volume 14
Issue 35
\$9.95 AUD
\$15.00 NZ



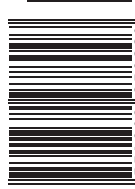
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A good idea begins with a good yarn

yarn
Issue 35/Sept 2014

Publisher

ArtWear Publications Pty Ltd

Editor

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Art Director

Kylie Albanese.

Consulting editors

Rose Long, Wendy Knight, Anna Garde,
Liz Haywood, Glenda Brown.

Photography

Article photography by contributor unless otherwise stated; Kristie from Figtree Pictures pgs 10-21, 25-28, 34-43 www.figtreepictures.com; Nick Burrows from www.nbart.com.au pgs 30-31; styling by Michelle Moriarty.

Cover

Bear image by Kristie from Figtree Pictures, location/styling by Michelle Moriarty.

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Published in Australia

Printed in China by Everbest Printing Co Ltd.

Australian distribution by Gordon & Gotch

New Zealand distribution by CRAFTCO Limited
Tel: +64 (0)3 963 0649.

USA and Canada distribution
by DISTICOR Magazine Distribution Services
Tel: +905 619 6565.

UK distribution by Manor House
Tel +44 (0) 1672 514 288.

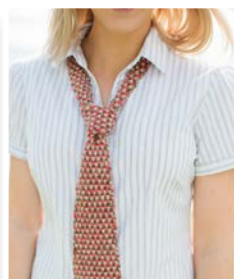
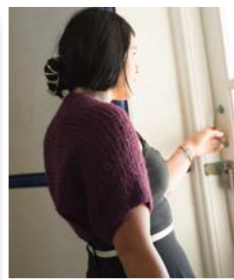
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ISSN 1832-9780.

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and more . . .

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Acknowledgements Thank you to our models Amy & Glenda and to Kristy at Figtree Pictures; to the contributors for their great work; to our tech editors and to our readers and subscribers for supporting an Australian independent publication.

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Issue No 35 **yarn** |

editors' notes.....

the girls!



Michelle

September often seems to bring in the winds of change. Do you like the new look, perfect bound pages (rather than stapled, as with past issues)? We thought that you might like a change. The spine is now easier to read when stacked, so you can grab the exact issue that you are after, in an instant. Want more change? After 7 years at the helm of Yarn, Michelle is changing paddocks and going into semi-retirement (she is not ready for hay just yet). She has a few more articles already lined up for you, including a smashing technique known as swing knitting and a great article by Liz Haywood on I cord. The editorial will now be split between Wendy Knight (crochet) and Glenda Brown (knit), with help from the usual tech editors and test knitters. How lucky you all are to be having two such experienced, but fresh-eyed editors!

We hope you enjoy the mix of essential (and not-so essential, but infinitely covetable) items in this issue. We confess to having made a few of the bears already, some decidedly more female than male and not all of the gardening variety (sorry Jenny). A few splashing mermaids have also made their way into the hands of our test knitters children (one of the benefits of the job). Lynne has created a pile of projects in her woven garter technique, leaving you with ideas and suggestions on how to take the experiments even further. We love how Lynne does this.

The Lucy vintage shrug is perfect for in-between seasons, as is the Nietta shawl, slipped stitch necktie (we did have our reservations about a necktie initially, but it gets in the way *less than* a scarf, creates a pop of colour and an iota of warmth, so we are now converts and have a necktie or two on the needles as we type), and the mitts. The crochet earrings are quick to make and the perfect vehicle to showcase delicious threads; while the socks by Wendy Knight offer relief to those that prefer knitting on straight needles.

Did you catch a glimpse of the royals on page 33? They are being presented with the hand spun camel beanie, complete with kangaroo motif. The article makes for great reading and as an added bonus, Jenny has provided the original motif, as designed by her great grandma in 1937. We also provided a slightly easier version, so that everyone could have a try.

Thanks for your company over the years, Michelle

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Subscriber Newsletter

Our Group continues to enjoy each edition of Yarn. I've just completed knitting the bonus pattern from the last Subscriber Newsletter (the Twisted Alpaca Wrap). I substituted hand dyed, hand spun alpaca/merino yarn and I'm very pleased with the finished article. Keep up the good work.

—Flo Flood (Healesville Spinners Group Inc.)

Supporting Aussie Wool

I just received my copy of Yarn. What a fabulous job you did...love the cardie, and you showcased it so well...the Tassie special came out really well also. Well done.

—Nan (White Gum Wool)

Buying Local

Thank you so much for including my yarn in Your Yarn related Yumminess page. I really appreciate the support that you give to the small business person :-). I have to tell you that the day after the magazine came out I received an order from a new customer for that yarn and two other skeins. Love it, thank you.

—Kathy (Kathys Fibres)



Textile neurons created by artists Pat Pillai & Rita Pearce were displayed at the 11th Annual World Congress of Brain Mapping & Therapeutics in Sydney.

Neural Knitworks is a project contributing to National Science Week. Neurons are electrically excitable cells of the brain, spinal cord and peripheral nerves. The billions of neurons in your body connect to each other in neural networks. They receive signals from every sense, control movement, create memories, and form the neural basis of every thought.

Textile artist Pat Pillai's idea to knit and weave hand made brain cells was dubbed the winning pitch at last year's Ultimo Science Festival Art & Science Soiree in Sydney and with encouragement from the Soiree's organiser Sophie Weeks, and fellow artist Rita Pearce, the idea for a travelling neural art exhibition soon took hold.

Careful to ensure that their neurons are created with scientific rigor, Pat and Rita have met with neuroscience, microscopy and stem cell experts including Professor Kuldip Sidhu from UNSW's Centre for Healthy Brain Ageing and the Society for Brain Mapping & Therapeutics. This connection led to Pat and Rita being invited to display their creation at the 11th Annual World Congress of Brain Mapping and Therapeutics in Sydney earlier this year.

Scientifically informed knit, crochet and knot patterns (in PDF form) are available at

www.scienceweek.net.au/neural-knitworks-craft-a-healthy-brain/



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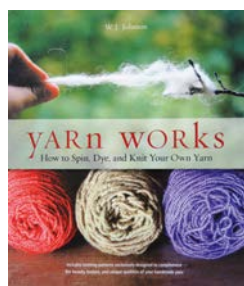


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Yarn Works: How to Spin, Dye, and Knit Your Own Yarn

W.J. Johnson (Creative Publishing)
ISBN: 9781589237889 RRP \$44.99

As an experienced knitter, a competent drop spindler and novice dyer, this is the how-to book I have been waiting for! *Yarn Works* is a guide for knitters who wish to try spinning and dyeing, yet it also appeals to experienced spinners and dyers who want to add to their knowledge base and creative output. It is divided into four workshops: *Fiber, Spin, Dye, Knit*, each headed by an historical perspective.

In *Fiber Workshop*, you learn the specific attributes of various fibres such as wool, protein (eg camelid family, angora), silk, azlon, cellulose (seed hair and bast), nylon and pla (corn and mineral) and how to prepare your fibre. *Spin Workshop* teaches spinning techniques on a spindle and a wheel, spinning methods, twists and plying. *Dye Workshop* shows how to dye the spun yarn with both natural (cochineal, madder and indigo) and synthetic dyes (acid for protein and fibre reactive for cellulose fibers). *Knit Workshop* explores fibre (grouped by protein, cellulose and synthetic blends), using the actual yarn created and dyed beforehand. Influenced by her Swedish heritage, Wendy's ten simple patterns include a tie, wrist warmer, socks, mitts, scarf, cowl, hat and a small notions bag, designed to use small amounts of handspun fibre.

Complete with photos under the headings of *Fiber, Spin* and *Dye*, Wendy includes a comprehensive set of *Appendices* covering 24 pages. This explains everything a spinner, dyer and knitter needs to know, such as definitions of roving, blending, yarn measurement systems, trouble shooting and record keeping. She follows this with volume comparisons and knitting abbreviations in a *General Appendices* and an excellent index.

The most exciting part for me, is the *Creative Dyeing Workshop* where you are led to play with colour and fibre by shaking, spilling, heating, painting and immersing to create unique multi-coloured yarns. I also love the *Basic Tools* list with photos that enable the reader to safely dye at home with success. Discussed are fibre preparation, dye strengths for colour intensity, recipes and alternative cooking methods, like osmosis (ombre) dyeing using two jars. What could be simpler! This book has stirred my creative juices and I have my next dyeing weekend already planned, complete with willing friends, fibre, wool, dyes, pots, oven and this fabulous book of instructions.

—Robynn-El Ross



Knits from an English Rose: 25 modern-vintage accessories

Louisa Harding (Sixth & Spring)
ISBN: 9781936096657 RRP \$34.99

Louisa's feminine and romantic designs are influenced by the English landscape and heritage, from London city life to the Yorkshire countryside. She manages to link urban with country, and modern with a vintage feel, adding embellishments and a hint of costume. Her knitwear designs share a timeless quality and several are executed and photographed in different yarns to showcase wearability in various circumstances.

I am impressed by the full colour photography which highlights the stitch patterns clearly (it can be annoying to a knitter to try to follow an intricate pattern without a distinct accompanying image as a guide). Patterns include a shrug, vest and shawl, berets, purses, mittens, collars, scarves and hats. The General Information at the rear of the book includes hints on the importance of tension samples, sizing and yarns; a decent Abbreviation list; Finishing Techniques (pressing, blocking, seams, ends); Yarn Information (animal and vegetable); and an Interchangeable Yarn Table listing generic weights (3 to 6 used) and how to substitute Louisa's own line of yarns which were chosen for their colour, construction capabilities and elegance. I like the inclusion of Special Abbreviations at the front of 22 of the 25 designs, precluding the necessity of turning pages to find the meanings of specific techniques. The knitting stitches and patterns chosen, married with the line and flow of each garment, certainly encourages the reader to complete several articles. This book is too beautiful to be stored on a shelf. Leave it out in plain sight to tempt you to make one of these gorgeous accessories for yourself or a friend. My favourite designs are the Myrtle Fur Collar, the Laverne Beautiful Bloom Scarves with knitted embellishments and the stunning Muriel Paisley Capelet. I have just the right wool for that one....

—Robynn-El Ross



Pretty Funny Tea Cosies

Loani Prior (Murdoch Books)
ISBN: 9781743360934 RRP \$29.99

Oh my gosh, where to start with this book! Loani has an absolutely delightful and humorous approach to not only knitting, but also I'm guessing, to life itself. The enjoyment and fun she appears to have in creating these little wonders just shines through in her directions and little added notes. Okay, enough of all that. Let's get down to the review.

There are three basic cosy patterns, which is where

I'd suggest you start if you are a novice at working on circular needles. The instructions for working on circular needles are comprehensive and are accompanied by good, clear photographs. The instructions cover casting on, knitting in the round, the different types of stitches including increasing and decreasing, mattress stitch for sewing two pieces of knitting together and 'Wonder Weave' a way to make a totally new type of fabric.

Now we come to what I can only describe as some of the most fun, colourful, pretty, delightful (yes, that word again!) and cute projects that one could wish for. Most of the names will describe the type of cosy featured in the pattern. The *Ranga* is the most gorgeous little orange fluffball of a cosy and is dedicated to all Rangas, Gingernuts and Carrot-tops in the world. Then there is the colourful and slightly gaudy *Jester* cosy with its peaks tipped with matching pom-poms; the imperial looking *Tibetan Tea Warriors* with the little plumes atop their crowns and the enchanting *Ms Daffy Dill* who has been shown off at Australia's Official Biggest Morning Tea (and is still working as an Ambassador for the Cancer Council when needed). My three personal favourites though would have to be *Just an Old-Fashioned Girl* as described by the author as having 'luscious folds of soft carnation pink and pistachio green crowned with a lavish display of delicate bell flowers'. Doesn't that just say it all? *She's Apples* and *Fruitopia* come closely behind with their scrumptious looking fruit selections which once mastered could easily be applied to creations other than tea cosies.

Even if you don't drink loose tea and only use a teabag, I can guarantee that if you are a knitter, you will be chomping at the bit to make one of these cosies. And if not there are other projects such as pot-stands, neck warmers and cardigan trimming ideas. Happy knitting everybody.
—Erica Aptroot



Knitting Reimagined

Nicky Epstein (Potter)

ISBN: 9780385346252 RRP \$49.99

This is the perfect book for those of you wanting to try new ideas out, but with the need for instructions to get you started. The designs range from

simple to advanced level and come with suggestions on how to change the design to suit your requirements. For example, rectangles are used frequently in the Directionals chapter, and Nicky adds that you may like to seam differently to add sleeves, throw in an extra few blocks to make a hood, add a pocket or change the look with yarn colour or texture. All simple enough, but with the added bonus that for one of the projects in this chapter (*On the Block Topper*) you get to see 6 different designs made from the same basic pattern (but reimagined).

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Many of the designs look more difficult than they are, with weaving, braiding and appliqué being added on or worked afterwards. Needless to say, most of the designs require quite a bit of seaming or hand sewing! There are some great circular and also bias designs. Those of you familiar with Nicky Epstein designs will already have guessed that some of the garments will never make it onto your needles, as they are just too much (of everything). In this book however, Nicky does offer some different ideas and suggestions—it is easy to imagine the designs in simpler, more wearable possibilities. You could keep knitting from this book for years without getting bored!

You will find a range of sizes, great graphs and schematics, full written instructions and a Knitting Techniques section. There are 25 designs, all for women, but with a bit of forward thinking, you can use many of the designs for children as well. Some feature shaping, some don't, but each design is guaranteed to stand out as unique and one-of-a-kind. If you need a quirky pattern but want to add your own special twist, this is a great book to get you started.

—Michelle Moriarty

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A Sampling of Slipped Stitches

By Liz Haywood

Slipped stitch patterns offer multitudes of interesting variations and yet it's one of the simplest knitting techniques. A slip stitch fabric is created by slipping some of the stitches in a row. "Slipping a stitch" means you simply transfer the stitch from the left needle to the right without working it. The result is generally a denser, stronger fabric because the slipped stitches draw the fabric in.

Slipped stitch patterns can resemble woven fabrics like tweeds, honeycomb, woven stripes, waffle, twills, brocade, quilted fabric, jacquard type weaves and herringbones. I confess I just love these tweedy, woven-like fabrics! Some of these knits look just as good or even more interesting on the reverse side, too.

Slipped stitch fabrics are very suitable for tailored-style garments like fitted vests, neat Chanel-style jackets, coats, and pencil skirts. They are also frequently used for accessories like handbags, vintage neckties, headbands and belts. The flat, non-curl surface of some slipped stitch patterns is perfect for collars, pocket flaps, placemats and coasters, blankets, and mats.

How to work a Slipped Stitch

Slip the stitch from the left needle to the right needle without knitting it, while carrying the yarn either behind or in front of the slipped stitch (the pattern will tell you which).

The stitch must be slipped *purlwise* (ie insert the right needle into the stitch as if to purl), otherwise it will be twisted around and sit at the wrong angle when it is knitted on the following row. This can be part of the pattern, but unless specified as "slip knitwise", slipping purlwise is always assumed.

Sometimes just a single stitch is slipped, or sometimes a group of stitches are slipped together. A stitch can also be slipped for more than one row.

If the yarn is stranded in *front* of the slipped stitch, the directions will read "wyif" or "with yarn in front". When the yarn is held in front of just one stitch, the effect is subtle; it's more pronounced when the strand is held over more stitches.

When the yarn is stranded *behind* the slipped stitch, the directions will say "wyib" or "with yarn in back". The strand isn't seen at all when it's carried behind the slipped stitch, and all the focus is on the slipped stitch.

When a stitch is slipped, it's lifted out of its own row and knitted or purled on the next one. This compresses the length of the fabric (the "vertical density"), pulling the other stitches together, so

that more rows are needed than usual to achieve the same length. The horizontal density may also compress, requiring more stitches to be cast on for a given width. Sometimes both vertical and horizontal densities compress. Obviously, the greater the compression the thicker the fabric.

Although slipping a stitch is very easy and quick (much quicker than, say, making a cable), you may find the speed of working slipped stitch fabrics deceptive. Because the technique causes the fabric to compress, there are more stitches and rows to knit for a given size, so the work grows more slowly.

Bands or edgings to stabilize and stop the edges from curling may not be needed, since many slipped stitch patterns lie flat. For a minimalist edging you could try two or three rows of reverse stocking stitch, or picking up stitches along the edge, knitting one row, then casting off. You could even just pick up (and knit) the stitches and immediately cast off.

Choosing needle sizes

Needle size is the key to controlling the density of the fabric. What kind of fabric are you aiming for? An elastic fabric with drape, something soft and cosy, a sturdy, strong material or a thick, dense windproof fabric?

Try a few different needle sizes to see which is best. If there's a high proportion of slipped stitches in the pattern, start with a larger size than you would normally choose for that yarn. If the background of the pattern is mainly stocking stitch, probably the recommended needle size for that yarn is ok.

The cast on and cast off rows can frill or flare if the slipped stitch fabric pulls in horizontally. Try using a smaller size needle to cast on and off, and maybe working these rows more firmly than usual. Check this when you do a swatch.

Choosing yarn

Conveniently, slipped stitch patterns work well on fine, medium or chunky yarns.

Wool yarns tend to knit up like actual woven fabric. Textured yarns look tweedy. If you can buy smooth tape or ribbon yarns, try mixing them with regular yarn in the same pattern for an interesting texture.

Pay attention to how you handle the yarn when knitting slipped stitches. Don't stretch it tightly, and be consistent, especially when slipping multiples of strands. Carry the strands loosely across the fabric. A "floating" strand will give more impact.

Mixing slipped stitch patterns in the same fabric

Combining patterns horizontally in stripes or bands is the easiest way to use different patterns together, since if the gauges are different you can increase or decrease between patterns. Therefore, swatch carefully before

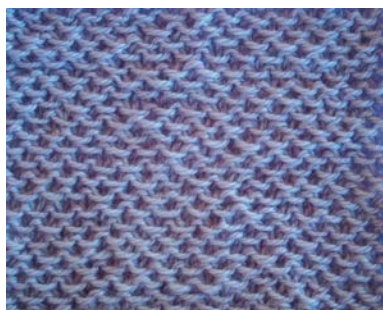
combining slipped stitch patterns in the same fabric. The row tension should match if you're combining patterns in a vertical arrangement or as an isolated motif, otherwise the looser pattern will bubble while the tighter one will draw in.

If the reverse of a fabric is interesting enough, you could alternate right and wrong sides in the design, and it will all have the same tension. Checkerboard formations can also work well, since any row differences are evened out by the regular alternation of the pattern.

Gallery

Here's a selection of samples chosen to highlight the different faces of slipped stitch patterns. All samples were knitted using 8ply wool, and most used the recommended 4mm (US 6) needles, but some used 5mm (US 8).

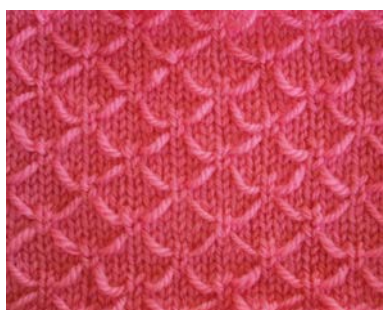
Honeycomb



Here's a thick, flat fabric that doesn't curl at the edges because it's based on garter stitch. Close inspection shows that the "honeycomb" is an illusion, because the honeycombs

aren't linked, they're just the floating strands where the yarn is carried across the back of each slipped stitch. I used 5mm (US 8) needles for this swatch, resulting in a soft, springy fabric, but afterwards wondered if I really needed to. I can imagine 4mm (US 6) needles would produce a dense fabric, perfect for a coat collar or a small handbag.

Quilted Lattice



This pretty quilted-looking pattern was voted "favourite sample" in our household, but did the colour have something to do with it? The "quilted" look is another illusion.

From a distance it does look quilted. Closer up, it looks like strands have been woven in diagonally through the finished knitting afterwards. Actually, the pattern has strands slipped-with-yarn-in-front over 5st, then the centre of each long strand is picked up on the next alternate row and knitted into the stitch. It's a little tricky to make the strands consistent and not too tight.

Diamonds



This is an interesting and subtle form of patterning, found in Britt-Marie Christoffersson's innovative book, "Pop Knitting". The book shows a similar square patterning knitted allover on a cardigan. The stitches are slipped-with-yarn-in-back on alternate rows, forming long floats on the wrong side. While this looks

simple, it's *veery* difficult to knit and keep the long floats consistent (not too tight or too loose). It might be easier on a smaller scale with finer yarn (Britt-Marie used 4ply and 2.5mm needles), since the floats wouldn't be as long. This technique works best as an allover pattern for squares or diamonds. Sadly it isn't as effective for round shapes or as a motif.

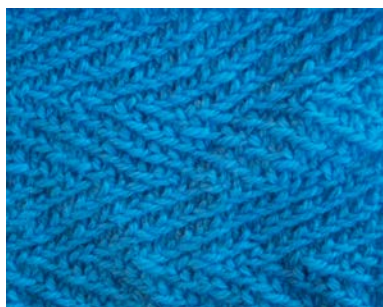
Welts



This is another "Pop Knitting" swatch, featuring horizontal welts separated by neat grooves. It's constructed by slipping every second stitch across a whole row for three rows, with the stranding always on the right side, then a fourth row is knitted. It pulls in horizontally a great deal (more than any other sample

here) and the fabric is very thick and stable. The lower edge is very neat. It could be a good pattern to use as a border for something. The welts lend themselves to stripy patterns, for example, knitted welts of alternate colours creating stripes, or rows of plain stocking stitch placed between bands of welts. The wrong side creates an equally interesting fabric. Right and wrong sides could be combined in blocks and stripes.

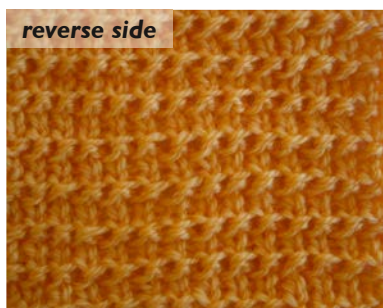
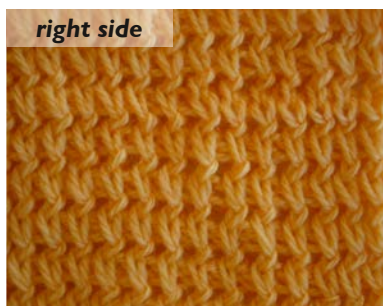
Jacquard Diamonds and Herringbone



Two interesting and related fabrics are shown together here. They both use the same design idea of diagonal lines of slipped stitches (two stitches are slipped together each time to give a longer strand). The brown sample has them arranged into diamond shapes with a stocking stitch background, and the blue sample has a much

higher density of slipped stitches in a herringbone formation. The brown diamonds fabric curls like regular stocking stitch (since it mostly *is* stocking stitch) and was knitted on 4mm (US 6) needles. The blue herringbone is a firm, stable, non-curl, densely woven fabric, knitted on 5mm (US 8) needles. Smooth yarns of uniform thickness show off this type of pattern best.

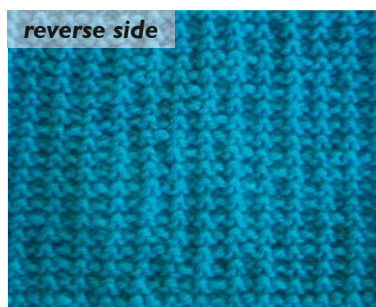
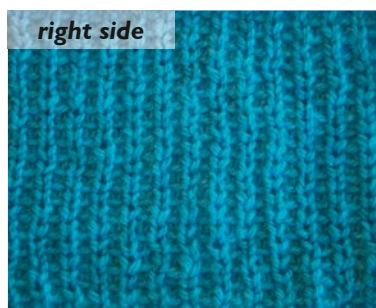
Rank & File Stitch



Why does this remind me of 1960s and 70s crocheted suits and raffia handbags? Stitches are slipped over two rows to give elongated knit stitches on the right side. The fabric lies flat, yet has depth and softness, probably because I used 5mm (US 8) needles. It also has a reasonable stretch. It looks interesting on either side, and I actually prefer the back.

Faux Rib

This is one of the numerous slipped stitch fabrics that resembles rib, although it doesn't behave like rib. It is much firmer and has no "boing". It *does* have ribbing's non-curling tendencies, though. The pattern consists



of a simple two-row repeat, where the wrong side is purled and the right side alternates knit and slip stitch. The reverse side is attractive too, featuring columns of bubbly purl stitches.

Considering colour

While some slip stitch patterns are best in a single solid colour, others lend themselves to two or more colours. With these you can create a really unique fabric with complex interplays of colour, texture, fibre and pattern. As with woven textiles, tweedy, striped or plaid patterns are all great vehicles for combining colour. Bold effects can be achieved in contrasting colours, while subtle blends of colour can mimic tweed woven fabrics.

Woven Stitch



This is a very simple slipped stitch pattern with a pretty texture. The bottom of the swatch shows the pattern knitted in a single colour.

When the pattern is knitted in two colours, depending on the rows chosen, quite different effects result.

Here's the pattern (even number of stitches):

Rows 1 & 3 (wrong side): Purl

Row 2: K1, (s1wyif, K1) rep to last st, K1

Row 4: K1, (K1, s1wyif) rep to last st, K1

The middle slice of the swatch was knitted with rows

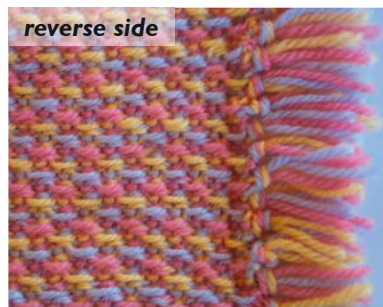
2 and 3 in light green and rows 4 and 1 in dark green. A tweedy pattern results, and the slipped stitches mix the two colours together well.

In the top section, rows 1 and 2 are in dark green, and rows 3 and 4 are in light green, forming textured stripes.

Same pattern, same coloured yarns, just different rows selected.

Interestingly, on the reverse side of the swatch the top and middle sections look nearly the same.

Novelty Tweed



Here's my attempt at creating a woven-look novelty tweed, the sort used by Chanel for little jackets and suits back in the early 2000s (see the neck tie page 10 for how to work the Novelty Tweed). I'll admit it's a bit of a "love it or hate it" type fabric. It typically features bright or unusual colour combinations, and garment edges are trimmed with

a fringe made from the same fabric. Even though this swatch is thick with a high density of slipped stitches, the fabric curls like regular stocking stitch. Perhaps it's a little too tightly knitted (I used 4mm needles but probably should have gone up one needle size). You may be able to see by the frilly mauve cast-on edge how much the fabric draws in horizontally. A smaller needle size should be used for casting on and off to prevent this (unless you like this look). The reverse side shows bubbly purl stitches with the stranding blending the colours together more.

There are many slip stitch patterns that could be used to knit novelty tweed, and it's a fun opportunity to experiment with novelty yarn, eg, ribbon yarn, fluffy synthetics or a frilly edged tape.



Hexagons

This pattern is fun and satisfying to knit, and looks more challenging than it really is. White garter stitch outlines an aqua stocking stitch background. The

hexagonal "chicken wire" shapes are more rectangular until the fabric is blocked and stretched.


It's a classic example of an "outline" pattern, where one colour is outlined by another that is slip-stitched to create the vertical parts. Other variations include rectangular "bricks and mortar" looking patterns, rows of floating circles, and lozenge shapes.


The vertical sides of the hexagons consist of two stitches slipped over six rows. The slipped stitches pull the sides of the rectangles into hexagons. This pattern could be knitted in more than just two colours. For example, the background colour could be variegated, or each row of hexagons could be a different colour. There could even be stripes of different colours within each (6 row) hexagon.

Bibliography

Treasury of Knitting Patterns Vols 1 & 2 by Barbara G Walker, Schoolhouse Press (Each has a chapter on slipped stitch patterns, and the Second Treasury has a separate chapter on slip stitch colour patterns); *Pop Knitting: Bold Motifs Using Colour and Stitch* by Britt-Marie Christoffersson, Interweave Press (Exciting and inspirational stitch techniques, with several chapters on slipped stitch patterns. By the way, babies and toddlers love looking at this book!); *Essential Guide to Colour Knitting* by Margaret Radcliffe, Storey Publishing (Great ideas for incorporating colour into slipped stitch patterns); *Mary Thomas's Book of Knitting Patterns* (pink cover), Dover Publications (Short but good overview of slip stitch principles and design).

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Issue No 35 *YARN* 9



Knitted tricolour necktie

By Liz Haywood

Yarn 20g (3/4oz) each of 3 different colours of 8ply (CYCA #3) DK weight yarn. Choose a light, medium and dark colour for good contrast. If you use two balls of the same colour and one ball of contrasting, you will have dots of colour on a solid background, instead of an alternating all over colour dotted pattern.

Yarns used were all from my stash; the grey is from Bennett and Gregor; the light green is an alpaca blend from Bendigo Woollen Mills, and the coral is some Cleckheaton that was originally gold before I dyed it with some food colouring.

Needles and notions 4mm (US 6) and 5mm (US 8) needles; 10cm (4in) of 1cm wide ribbon in a colour to match

Tension 21st in pattern to 9.5cm (3¾in), this is the actual width of the widest part of the tie. You won't need to do a tension swatch; just cast on and you can't go too wrong.

Abbreviations **M1**=in this instance, putting a backwards loop over the RH needle; **s1wyib**=slip 1 stitch with yarn in the back; **s1wyif**= slip 1 stitch with yarn in the front; all other abbreviations, see Stitch Guide.

Finished Size Length 141.5cm (55.75inch); width variable, see schematic

Linen stitch worked in three colours.

Slipped Stitch Pattern (odd number of st)

Row 1 (rs): K1, (s1wyif, K1) to end

Row 2: K1, P1, (s1wyib, P1) to last st, K1

Decreasing row (always on rs rows):

Rs row: ssk, K1, (s1wyif, K1) to last 2st, K2tog

Thereafter work patt as:

Ws rows: P1, (s1wyib, P1) to end

Rs rows: P1, K1 (s1wyif), K1) to last st, P1

Next time you dec:

Rs row: ssk, (s1wyif, K1) to last 3st, s1wyif, K2tog

Then the pattern is back to how it was before.

Pointy ended necktie

Using 4mm (US 6) needles and colour 1, cast on 1 st and purl it.

Switch to 5mm (US 8) needles.

Row 1 (rs) col 2: M1, s1wyif, M1 =3st

Row 2 col 3: K1, P1, K1

Row 3 col 1: M1, s1wyif, K1, s1wyif, M1 =5st

Row 4 col 2: K1, P1, s1wyib, P1, K1

Row 5 col 3: M1 (K1, s1wyif) 2 times, K1, M1 =7st

Row 6 col 1: K1 (s1wyib, P1) 3 times

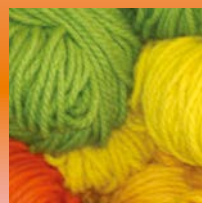
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Row 7 col 2: M1 (s1wyif, K1) to last st, s1wyif, M1 =9st
Row 8 col 3: K1 (P1, s1wyib) to last 2st, P1, K1
Row 9 col 1: M1 (K1, s1wyif) to last st, K1, M1 =11st
Row 10 col 2: K1 (s1wyib, P1) to end
Row 11 col 3: as row 7 =13st
Row 12 col 1: as row 8
Row 13 col 2: as row 9 =15st
Row 14 col 3: as row 10
Row 15 col 1: as row 7 =17st
Row 16 col 2: as row 8
Row 17 col 3: as row 9 =19st
Row 18 col 1: as row 10
Row 19 col 2: as row 7 =21st
 (pointy shaping complete)
Row 20 col 3: K1, P1 (s1wyib, P1) to last st, K1

Row 21 col 1: K1 (s1wyif, K1) to end

Straight bottomed necktie

Using 4mm (US 6) needles, cast on 21 st in colour 1.
Purl one row.

Switch to 5mm (US 8) needles.

Work rows 1 and 2 of patt for 5cm (2in), alternating the 3 colours

Both neckties

*Continue repeating the 2 rows of patt, alternating the 3 colours, for 7.6cm (3in), then dec 1 st at each end as described at beg of pattern. Rep from * until you have 5st remaining. [=8 times in total=61cm (24in) long]

Work in patt on these 5st for 51cm (20in)

Inc 1 st at each end (=7st) and work in patt for 10cm (4in)

Inc 1 st at each end (=9st) and work in patt for 12.5cm (5in)

Pointy ended necktie

Row 1 (rs row): Ssk, K1, (s1wyif, K1) to last 2st, K2tog

Row 2: P1, (s1wyib, P1) to end

Row 3: Ssk, (s1wyif, K1) to last 3st, s1wyif, K2tog

Row 4: K1, P1, (s1wyib, P1) to end, K1

Row 5: Ssk, K1, K2tog

Row 6: P1, s1wyib, P1

Row 7: K3tog

Slip remaining st off needle, enlarge loop, and pass yarn through loop to cast off.

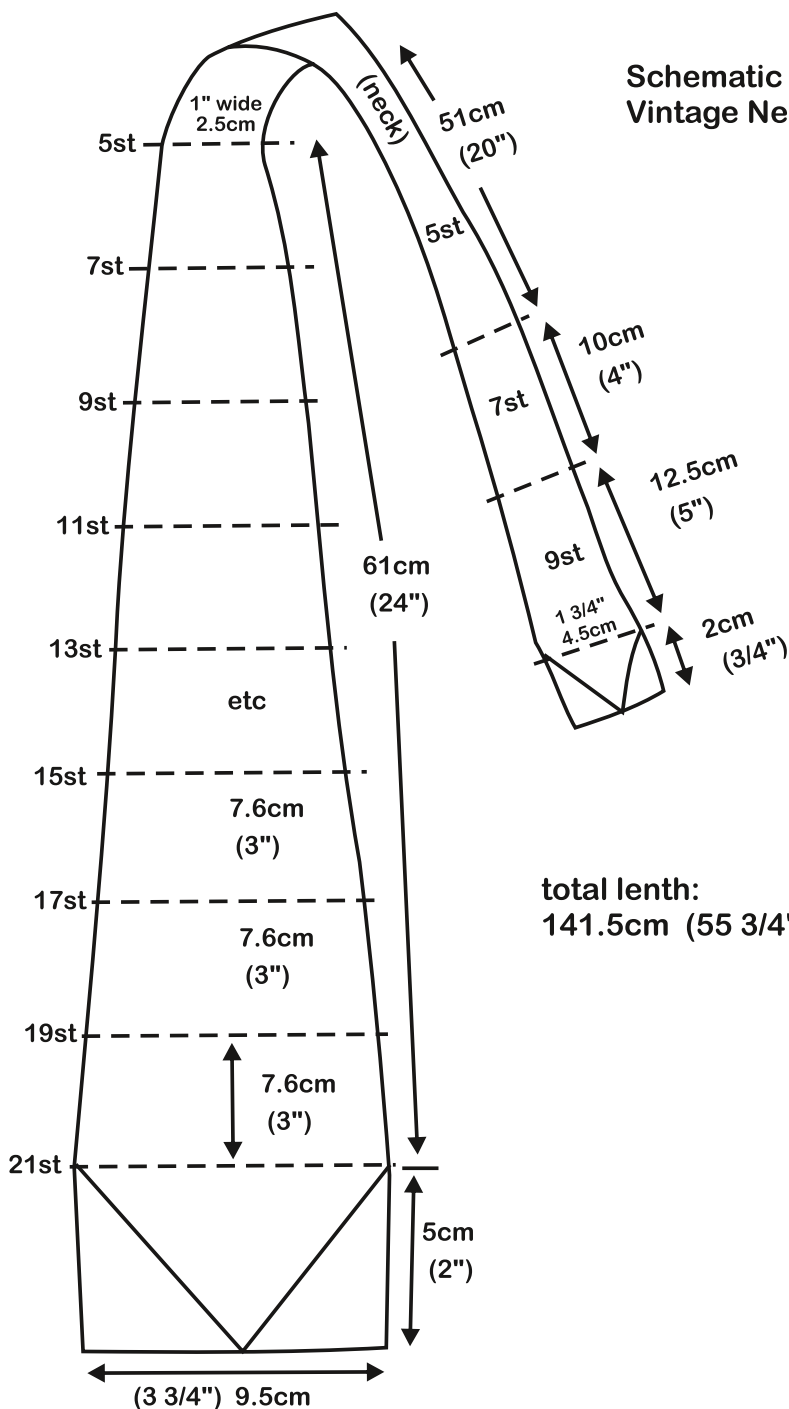
Straight bottomed necktie:

Work in patt for 2cm (3/4in) more, then cast off using 4mm (US 6) needles.

Finishing

Sew in ends of yarn. Block tie by soaking it in warm water, squeezing out, then laying it flat on a towel to dry with the edges pinned. Pull out and pin the points or corners. Ensure the pattern sits in straight lines. When dry, position the piece of ribbon horizontally across the wrong side of the tie, 30.5cm (12in) up from the wide end. Stitch the ends down. When the tie is worn, slip the narrow end of the tie under the ribbon to keep it in place.

Schematic for Vintage Neck tie



Edward

(the Kitchen Garden Bear)

By Jenny Occleshaw



Edward

(the Kitchen Garden Bear)

By Jenny Occleshaw

Yarn for bear 150g (just over 5oz) of 8ply (CYCA #3) mohair or other yarn suitable for felting, such as alpaca, wool, or an alpaca/wool or angora blend (superwash or machine washable is NOT suitable). Do not use pure angora as it will shrink too much (making a small bear with big clothes!)

Needles and notions (for bear) 5mm (US 8) needles; medium weight iron on interfacing; Fray Stop or similar; tea bags; sewing cotton; polyester fibre fill; 10 x 10cm (4x4inch) square beige or brown felt; brown and black embroidery cotton; set of 20mm bear joints; 1 pair of 8mm safety eyes; doll needle or long needle; erasable fabric pen; cardboard for tracing pattern; sewing machine if desired - the bear can be completely hand sewn or sewn on the sewing machine except for head gusset and paw pads.

Finished Size 31cm (12in) high from ear tips to toes

Abbreviations **PSSO**=pass slip stitch over; **SL**=slip; **M1**=make 1, pick up the loop which lies between the two needles and knit into the back of it, place on right hand needle; **INC**=Increase, knit into front and back of next stitch; **TBL**=through back of loops



This little bear has great character. He is made from hand knitted then felted (fulled) fabric and has colourful knitted clothes, just right for a day in the garden. This bear is friends with fellow bears that I have made for The Stephanie Alexander Kitchen Garden Foundation. They work hard helping the children with cooking and gardening. I am sure that this little chap would be equally at home in your garden. Take your time with the features and stuff him really well.

Bear

The first thing to do is knit your bear fabric, ready for felting (fulling). This is done by knitting your feltable yarn into a garter stitch piece and then felting it in the washing machine. Cast on 50 sts and knit all rows until all balls have been knitted up. Cast off. Darn in your ends.

For the brown bear, I dyed my knitted piece prior to felting as I think the dye takes better. To do this, put a saucepan on the stove with a good handful of teabags. Don't use loose leaf tea as you will never get the tea leaves out of the fabric. Once the water is boiling and you have a rich colour, immerse your knitting and swirl around with a wooden spoon until it is evenly coloured. You can turn the heat off and leave it a bit longer to take on a darker hue if you prefer. Take the piece out and rinse in cold water with a tablespoon of salt and then fresh water. You should find that the dye is quite set. If the fabric is too pale, just repeat the process. Leave to dry and then felt the piece in your washing machine. I have a front loading machine and follow the following procedure.

For a front-loading washing machine put the knitted

piece in a zipped cushion cover (bra bag). Add a towel or jeans and six tennis balls to the load. Put through a cycle. Repeat if necessary, to get 40 percent shrinkage. For a top-loading washing machine, put the knitted piece in a zipped cushion cover (bra bag) and use a short, hot cycle with no spin, followed by quickly immersing the piece in cold water to cause the felting.

Once your felted piece is dry, iron the interfacing to the smooth side. This just gives the fabric a bit more stability and helps the pieces retain their shape well when you are stuffing them.

Trace all your bear pattern pieces on to card. I find this the easiest way. Then you can just draw around the card onto the interfacing side of the bear fabric you have made. Ensure that you cut out the arms and legs in reverse. Cut out the ear linings and paw pads from felt. If preferred, at this stage you can treat all the edges lightly with Fray Stop.

Sew the head first. Place two head pieces together, right sides facing and stitch from the neck up to the point of the nose. Use a very small, tight, back stitch seam. Next, sew in the Head Gusset. Begin at the point

of the nose and sew in one side first and then the other side. Pinning in place is very helpful to get an even result. Once the gusset is in place, turn the head the right way out. Mark where you would like the eyes to go (generally along the gusset seam and about halfway along) either with an erasable fabric pen or use pins to evenly mark the position. Use the tip of the scissors to make a tiny hole to put the safety eye through and position the safety eyes in place. Stuff the bear head firmly, paying particular attention to the nose.

Place and ear lining together with an ear, right sides together. Stitch in place, using a firm back stitch seam. Leave the bottom edge open. Turn the right way out. Close the bottom edge and then slightly pinch together to form a crease. Pin the ears in place on the head and sew in place, maintaining the crease. A doll needle or longer needle can be helpful here.

For the Arms and Body, with right sides together stitch pieces together, leaving an opening where indicated. Turn the right way out. Note: the joints for the arms and legs will be inserted prior to the arms, legs and body being stuffed. Mark the positions for the arms and legs on the outside of the body as this is very helpful for getting the placement even. Attach a joint first to the arm and then through into the body. Secure as directed on the packet. Repeat for the other side.

For the Legs, stitch the legs in the same manner as the arms, leaving the sole open and side opening for stuffing. Turn right side out. Place the felt sole in position. Pinning at the heel and toe can be helpful. Stitch in place using 3 strands of brown embroidery cotton and blanket stitch. Repeat for the other leg. Attach the joints to the legs and then to the body in the same manner as you did for the arms.

Stuff the arms and legs, closing the seam using mattress stitch, then stuff the body. Next, attach the head to the body. Check that there is sufficient stuffing in the neck and then pin in place. Use a long needle and double cotton and stitch in place very firmly all round several times, checking for a good secure connection with no wobble and no stray ends. Nobody wants a teddy with a wobbly head. Give your teddy a bit of a brush with a teddy brush or a cat brush and he will be ready to receive his fabulous garments.

Cardigan

Yarn, needles and notions required 3mm (US 3) needles; tapestry needle; less than 25grams or 1oz of 4 shades of 4 ply (CYCA #1) sock wool

Cardigan is worked in stripes of 2 colours of each shade once the garter stitch border has been worked. Carry the colours not in use up the side, being careful not to pull them tightly.

Back

Using 3mm needles and main colour, cast on 35sts. Work 6 rows garter st. Work in st st stripe pattern until

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work measures 13cm (5in) from beg, working last row on wrong side.

Shape shoulders

Keeping stripe pattern correct, cast off 5sts at the beg of next 4 rows. Cast off rem sts.

Left Front

Using 3mm needles and main colour, cast on 17sts and work 6 rows garter st as for back. Work in st st stripe pattern as for Back until there are 10 rows less than Back to beg of shoulder shaping, working last row on wrong side**.

Work 1 row stripe patt.

Shape Neck

Keeping stripe patt correct cast off 3 sts at beg of next row [14sts]. Dec one st at end (neck edge) of next and foll alt rows until 10 sts rem. Work 1 row stripe patt.

Shape Shoulder

Keeping stripe patt correct, cast off 5 sts at beg of next row. Work 1 row stripe patt. Cast off rem 5 sts.

Right Front

Work as for Left Front to **

Keeping stripe patt correct, cast off 3 sts at beg of next row (right side) [14sts]. Dec 1 st at beg (neck edge) of foll alt rows until 10sts rem. Work 2 rows stripe patt.

Shape Shoulder

Work as given for Left Front Shoulder Shaping.

Sleeves

Sleeves are worked in 1 colour only. Using 3mm needles and chosen colour, cast on 27sts. Work 6 rows garter st. Work in st st, Inc 1st at each end of 3rd and foll alt rows until there are 39sts. Cont without further shaping until work measures 10cm (4in) working last row on wrong side.

Shape Sleeves

Cast off 6 sts at beg of next 4 rows. Cast off rem 15sts. Work 2nd sleeve to match.

Collar

Using 3mm needles and chosen colour, cast on 57sts. Work 10 rows garter st.

Next row: K4, *K2tog, K1, rep from * to last 5 sts, K5 [41sts].

Knit one row. Cast off 6sts at beg of next 4 rows. Cast off rem 17sts.

Right Front Band

Lightly press pieces if needed and darn in all loose ends. This is best done first as it makes finishing easier and neater. With right sides together, join shoulder seams. With right side facing pick up and knit 28sts along front edge. Work 5 rows garter st. Cast off.

Left Front Band

Repeat as for Right Front Band.

To Make Up

Fold the sleeve in half and line up side body seam to underarm seam. Sew sleeve seam and then under arm seam. On this bear I folded the cardigan cuffs back

and left this portion of the seam unsewn. Darn in any further loose ends.

Overalls

Yarn, needles and notions required 3mm (US 3) needles; tapestry needle; less than 25grams or 1oz of 2 shades of 4 ply (CYCA #1) sock wool (I used a solid blue and a variegated yarn)

Edward is a plump bear with big feet and so his wide leg overalls and bib front overalls are a good choice as they stay up well. His bright scarf keeps him warm.

Legs (make 2)

Using 3mm needles and chosen colour, cast on 50sts. Work 6 rows garter st, then work 10 rows st st. Continue in st st and dec 1 st at each end of alt rows until 36sts rem. Work a further 7 rows st st, ending with a purl row. Cast off 3sts at beg of next 2 rows. Work a further 13 rows K1, P1 rib. Cast off in rib. Make another leg to match.

Bib

Using 3mm needles and contrast colour, cast on 18sts. Work 4 rows gt st.

Next row: K

Next row: K1, purl to last st, K1.

Rep the last 2 rows seven times. Knit 4 rows garter st. Cast off.

Straps (Make 2)

Using 3mm needles and contrast colour, cast on 35sts. Work 4 rows garter st. Cast off.

To Make Up

Place the ribbed part of the pants together, right sides together. Stitch together, along crotch seam and then stitch the leg seams. Turn the right way out. Put on bear. Line the bib up centrally on the front part of the pants with the garter stitch at the top and bottom. Stitch in place. Stitch the straps with a 1.5cm space either side of the back seam and then cross over before stitching in place on front of bib.

Scarf

Yarn, needles and notions required small amount of Angora or similar soft, fluffy yarn, in 4 ply (CYCA #1); 3mm (US 3) needles; tapestry needle

Using 3mm needles and Angora or other fluffy yarn, cast on 85sts. Work 6 rows garter st. Cast off. Darn in ends. Knot around bear's neck.

Congratulations, your Garden Bear is now complete.

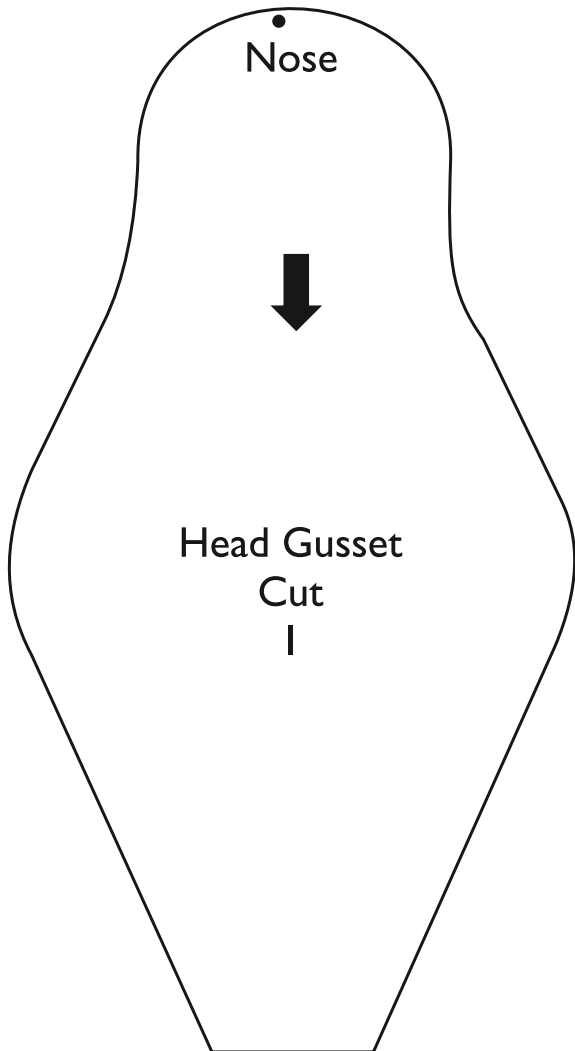
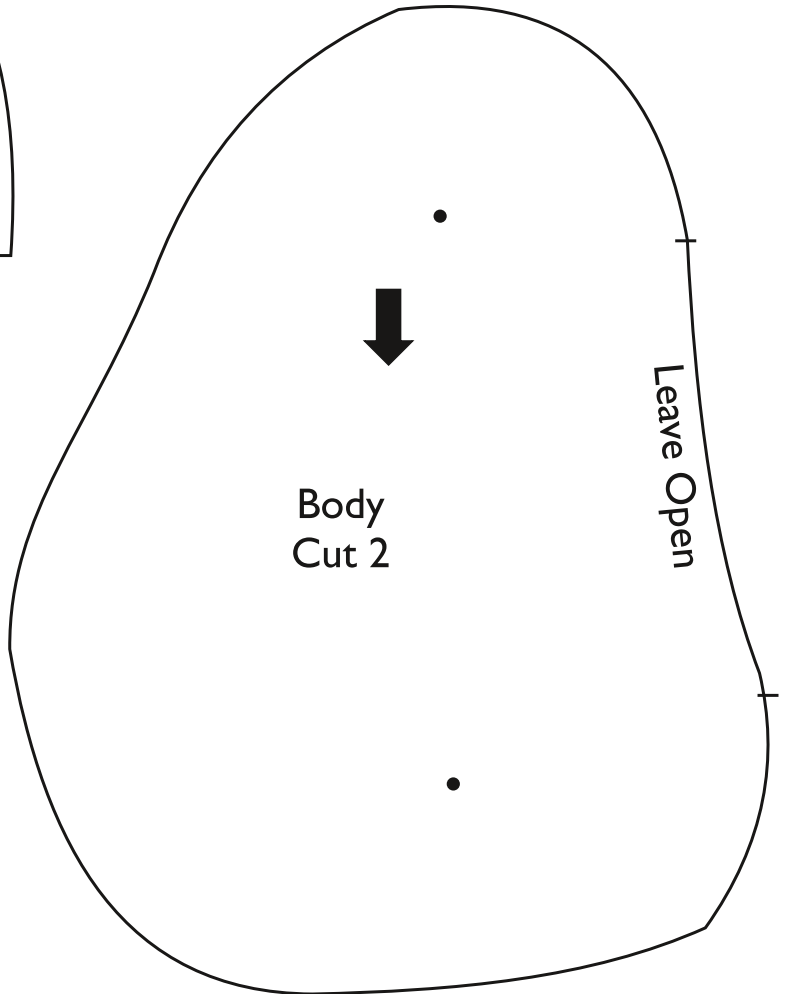
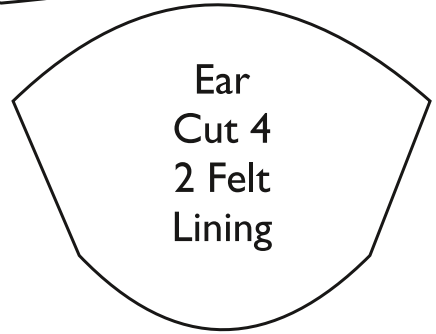
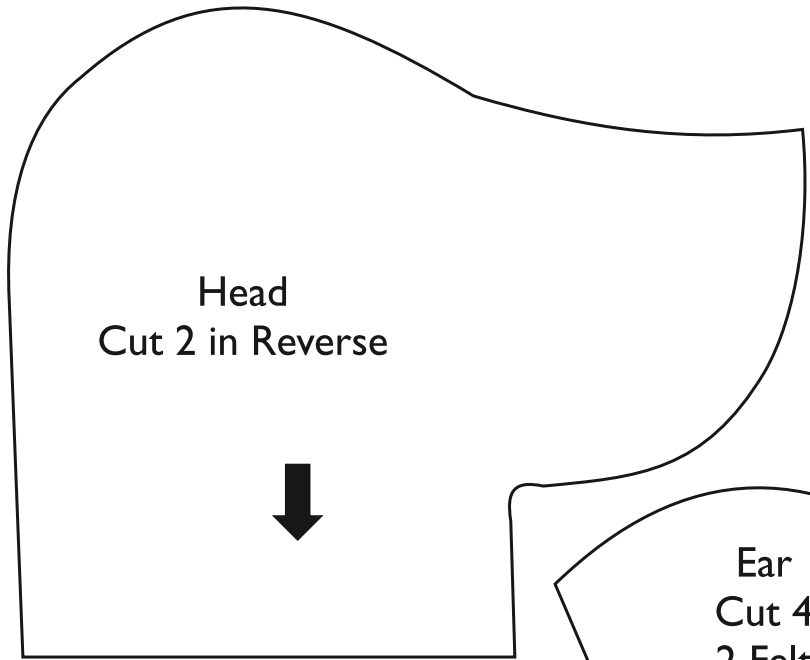
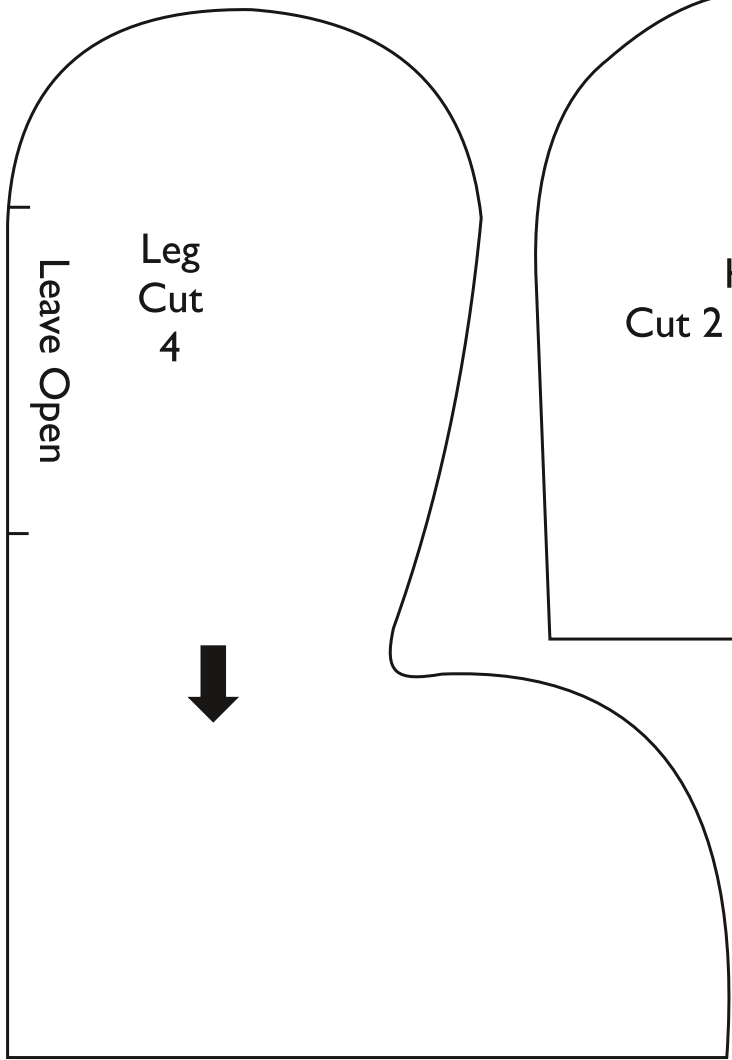
Templates are on pages 17 and 46.

I hope you enjoyed this Drop Stitch Original Design.

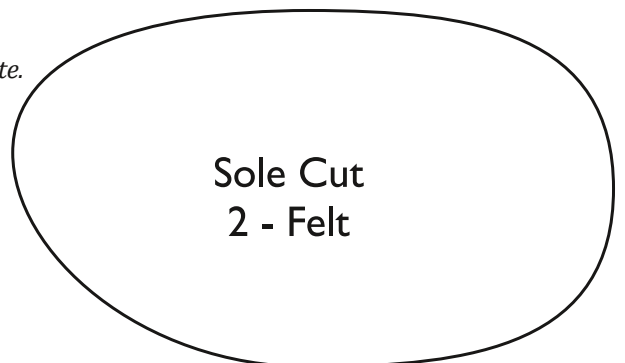
For assistance with patterns contact

jennyocclshaw@hotmail.com or

www.dropstitchdesign.com



Bear Templates
See page 46 for arm template.





Simple Socks

(knitted without dpns or circulars)

By Wendy Knight

Yarn Patons Patonyle (&/or Patonyle Magic) in 50g or 100g ball size 80% merino wool, 20% nylon, Colours #5557 Kelp Forest (Patonyle Magic) #1028 Violet (14wpi, CYCA #1, Sock weight) EITHER 1(1, 2, 3) balls Main Colour (M) and 1(1, 2, 2) balls Contrast Colour (C) of 50g/1.75oz, 187m/204yds balls, OR 1(1, 1, 2) balls Main Colour (M) and 1 ball Contrast Colour (C) of 100g/3.5oz, 374m/409yds balls.

Needles and Notions 2.25mm (US 1) needles; an extra 2.25mm (or smaller) knitting needle; stitch holder or length of scrap yarn; tapestry needle.

Abbreviations M=Main colour; C=Contrast colour; see Stitch Guide for other abbreviations.

Tension 35 sts and 46 rows to 10cm (4in) in st st, using 2.25mm (US 1) needles.

Measurements To fit foot length 14(18, 24, 27)cm or 5.5(7, 9.5, 10.5)in; sock leg length 12(16, 22, 29)cm or 4¾(6, 8.5, 11.5)in.

Working on a regular pair of needles with self-patterning yarn and strategically placed seams, with this pattern you can produce some fancy foot-work without tackling double pointed needles (dpns).

Socks

Using 2.25mm (US 1) needles and C, cast on 61(67, 77, 83) sts.

Row 1: K2, * P1, K1, rep from * to last st, K1.

Row 2: K1, * P1, K1, rep from * to end.

Rep last 2 rows 4(4, 5, 6) times.

Change to M. Work 4(6, 18, 40) rows stocking st.

Shape Leg

Next row: K2, K2tog, knit to last 4 sts, sl 1, K1, psso, K2. Dec one st (as before) at each end of every foll 4th(6th, 6th, 6th) row until 51(55, 61, 67) sts rem.

Cont without further shaping until Sock measures 12 (16, 22, 29)cm or 4¾(6, 8.5, 11.5)inch from beg, ending with a purl row and dec one st in centre of this row, for a total of 50[54, 60, 66]sts.

Break off M.

Begin Heel

**Slip first 13(14, 15, 17) sts of row onto right-hand needle, slip next 24(26, 30, 34) sts onto stitch holder or scrap yarn and leave for instep, slip the rem 13(14, 15, 17) sts onto the extra needle (diagram step 1, noting that actual st numbers will vary from diagram), then *turn work*. With wrong side facing, join C to inside edge of first group of sts slipped at beg of heel (diagram step 2), P13(14, 15, 17), then with wrong side facing, P13(14, 15, 17) from the extra needle. These 26(28, 30, 34) sts are for the heel.

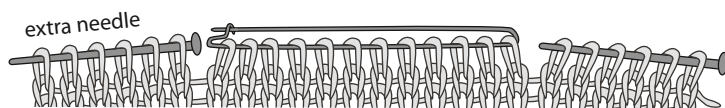
Vintage Made

Just some of the Vintage Loving goodness you will find in Vintage Made issue 3, out June 2014, from newsagents, vintage stores, Can Do Books and via

www.artwearpublications.com.au



STEP 1 (right side)



Row 1: Sl 1, knit to end.

Row 2: Sl 1, purl to end.

Rep last 2 rows 10(12, 14, 15) times.

Turn Heel

Next row: K15 (16, 17, 19), sl 1, K1, psso, K1, *turn*.

Next row: P6, P2tog, P1, *turn*.

Next row: K7, sl 1, K1, psso, K1, *turn*.

Next row: P8, P2tog, P1, *turn*.

Cont in this manner until the row "P14(16, 16, 18), P2tog, P1, *turn*" has been worked.

2nd size only:

Next row: Knit to last 2 sts, sl 1, K1, psso.

Next row: Purl to last 2 sts, P2tog, for a total of 16 sts.

All sizes:

You should now have 16(16, 18, 20) sts. All heel sts are now on one needle. Break off yarn.

With right side facing, re-join C at edge of instep and using the 2.25mm (US 1) needle NOT holding heel sts, knit up 12(14, 16, 17) sts along right-hand side of heel flap, knit across 16(16, 18, 20) heel sts, then knit up 12(14, 16, 17) sts along left-hand side of heel flap.

Cont on these 40(44, 50, 54) sts for sole of sock.

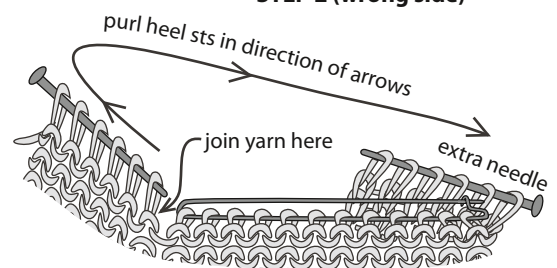
Next row: Purl.

Next row: K1, sl 1, K1, psso, knit to last 3 sts, K2tog, K1.

Rep last 2 rows until 24[28, 30, 34]sts rem.

Cont without further shaping until foot measures 6(9, 14, 16)cm or 2.3(3.5, 5.5, 6.3)inch from side of heel where sts were knitted up, ending with a purl row. If

STEP 2 (wrong side)



you want to vary length of sole, remember to allow for 3(4, 4, 5)cm or 1.2(1.5, 1.5, 2)in for toe shaping.

Shape Toe

Row 1: K1, sl 1, K1, psso, knit to last 3 sts, K2tog, K1.

Row 2: Purl.

Rep last 2 rows until 10(10, 12, 12) sts rem, ending with a purl row.

To Finish Lower Toe

Either break yarn and leave sts on the extra needle ready for grafting later, or cast off rem sts.

Work Instep

With right side facing and using 2.25mm needles, rejoin M to rem 24(26, 30, 34) sts from stitch holder or scrap yarn. Cont until instep measures same as side edge of sole to beg of toe shaping, ending with a purl row.

Shape Toe

Change to C.

Row 1: K1, sl 1, K1, psso, knit to last 3 sts, K2tog, K1.

Row 2: Purl.

Rep last 2 rows until 10(10, 12, 12) sts rem, ending with a purl row.

To Finish Upper Toe

Either break yarn, leaving a long end, then graft upper and lower toe sts tog OR cast off rem sts.

Finishing

With a slightly damp cloth and warm iron, press lightly on wrong side. Join all seams using a flat seam.



Yarnosaurus Family: Splashosaurus

By Robynn-El Ross

*Also known by its scientific name of **Yarnosaurus Mermaidus**, the **Splashosaurus** population is under threat in the oceans around Australia. Although few sightings have been validated, the **Splashosaurus** has been known to inhabit rock pools at beaches. To escape from predators, including humans, **Splashosaurus**' tone deaf singing works every time. Her wild, multicoloured hair camouflages her body amidst the coral and the extra spikes on her back enable her to have lightning speed underwater, explaining why the **Splashosaurus** has never been successfully photographed.*

Yarnosaurus Family: Splashosaurus

By Robynn-El Ross

Yarn Bendigo Classic 8 ply pure wool (200g ball/7oz, 400m/440yds, 14wpi, CYCA#3, Double Knit weight, machine washable) 1 ball each of Poseidon #743, Coral #752 and Dark Plum #738. You will need approx 50g Poseidon, 100g of Coral and a small amount of Dark Plum.

Needles and notions 3.25mm (US 3) DPNs or 3 short straight needles; 15cm (6in) piece of 7mm (.25in) dowel; polyester stuffing; tapestry needle. For the eyes, you will need a small piece of white felt, coloured fineliner pens plus needle and thread to attach, see Notes. Black embroidery thread or a scrap of wool can be used to stitch the mouth.

Size Full length is 39.5cm (15.5in).

Abbreviations **k2tog/k3tog**=knit 2/3 together (right leaning decrease); **ssk**=slip, slip, knit the 2 sts tog (left leaning decrease); **m1**=make 1 (as a raised inc); **kfb**=knit into the front and back of the same stitch (inc 1s).

Notes Coral #752 is colour A; Poseidon #743 is colour B. The head, hands, arms and ears use colour A only. The repeat pattern for the Splashosaurus skin texture consists of four rows. Rows 1 and 2 are purl rows in A, while Rows 3 and 4 are knit rows in B for the arms, legs and the body up to the neck. Please note that liner pens are not waterproof and are therefore not suitable if Splashosaurus is to be made for a small child. It would be safer and longer lasting to embroider the eyes.



Splashosaurus Body

Worked in 1 piece from the tail to the head.

Tail flipper

Make 2 in garter stitch. Using colour B, cast on 4 sts.

Row 1: K1, kfb in next 2 sts, k1. [6 sts]

Rows 2, 4, 6, 8, 10, 12-14, 16-18: Knit.

Row 3: K1, kfb, k2, kfb, k1. [8 sts]

Row 5: K1, kfb, k4, kfb, k1. [10 sts]

Row 7: K1, kfb, k6, kfb, k1. [12 sts]

Row 9: K1, kfb, k8, kfb, k1. [14 sts]

Row 11: K1, kfb, k10, kfb, k1. [16 sts]

Row 15: K1, kfb, k12, kfb, k1. [18 sts]

Row 19: K1, kfb, k14, kfb, k1. [20 sts]

Rows 20-22: Knit.

Break wool after the first flipper is completed, leave on needle and work the second one. Slip the second one onto the same needle and continue using the ball.

Rows 23-32: Knit. [40 sts]

Row 33: (K4, k2tog) six times, k4. [34 sts]

Row 34: Knit.

Row 35: (K4, k2tog) five times, k4. [29 sts]

Row 36: Knit.

Tail

The tail includes the two flippers in Poseidon once joined, plus the Poseidon and Coral "leg" area up to her waist. In groups of 4 rows, follow the repeat pattern from Row 36-100 of the tail and 1-38 of the body.

Rows 1 and 2: Purl in colour A.

Rows 3 and 4: Knit in colour B. As each pair of rows is completed, twist the wool before commencing the next colour at the beginning of the row.

Rows 37-38: Join colour A and purl.

Rows 39-40: Knit.

Rows 41-44, 45-48, 49-52, 53-56, 57-60, 61-64, 65-68: As Rows 37-40.

To give her tail a curl, *cast off* 1 st at the beginning and *cast on* 1 st at the end of **Rows 69, 71, 73, 75, 77 and 79** while keeping the pattern repeat from **Rows 69-72, 73-76, 77-80**. This slants the knitting to the left and keeps 29 sts on the row.

Rows 81-82: Purl.

Row 83: K4, (kfb, k3) five times, kfb, k4. [35 sts]

Row 84: Knit.

Rows 85-86: Purl.

Row 87: K1, (kfb, k7) four times, kfb, k1. [40 sts]

Row 88: Knit.

Rows 89-90: Purl.

Row 91: K5, (k2tog, k5) five times, [35 sts]

Row 92: Knit.

Rows 93-94: Purl.

Row 95: K1, (k2tog, k4) twice, k2tog, k5, (k2tog, k4) twice, k2tog, k1. [29 sts]

Row 96: Knit.

Rows 97-98: Purl.

Row 99: K2, k2tog, k3, (k2tog, k4) twice, (k2tog, k3) twice. [24 sts]

Row 100: Knit. End colour B and continue in A only with the pattern repeat.

Body

Rows 1-4, 5-8, 9-12: As Rows 37-40 of tail.

Rows 13-14: Purl.

Row 15: K1, m1, k22, m1, k1. [26 sts]

Row 16: Knit.

Rows 17-18: Purl.

Row 19: K1, m1, k24, m1, k1. [28 sts]

Row 20: Knit.

Row 21-22: Purl.

Row 23: K1, m1, k26, m1, k1. [30 sts]

Row 24: Knit.

Rows 25-28: As Rows 37-40 of tail.

Row 29: P6, p2tog twice, p10, p2tog twice, p6. [26 sts]

Rows 30-32: As Rows 38-40 of tail.

Row 33: P2, (p2tog, p1) three times, p2tog twice, (p1, p2tog) three times, p2. [18 sts]

Row 34: (P2, p2tog) four times, p2. [14 sts]

Rows 35-36: Knit.

Rows 37-38: Purl. This is the neck area. From here on, use stocking stitch to complete the head. Knit odd rows and purl even rows.

Rows 39-40: St st.

Row 41: (K1, m1) three times, k2, kfb in next 4 sts, k2, (m1, k1) three times. [24 sts]

Row 43: (K1, m1) three times, k5, kfb in next 8 sts, k5, (m1, k1) three times. [38 sts]

Row 45: K1, m1, k10, m1, k1, m1, k3, m1, k8, m1, k3, m1, k1, m1, k10, m1, k1. [46 sts]

Rows 46-50: St st.

Row 51: K10, k2tog twice, k18, k2tog twice, k10. [42 sts]

Row 53: K10, k2tog twice, k14, k2tog twice, k10. [38 sts]

Row 55: K10, k2tog twice, k10, k2tog twice, k10. [34 sts]

Row 57: K10, k2tog twice, k6, k2tog twice, k10. [30 sts]

Row 59: (K1, k2tog) twice, k18, (k2tog, k1) twice. [26 sts]

Row 61: (K1, k2tog) twice, k14, (k2tog, k1) twice. [22 sts]

Rows 62-64: St st.

Row 65: (K1, k2tog), knit to last 3 sts, k2tog, k1. [20 sts]

Row 67: (K1, k2tog) six times, k2. [14 sts]

Row 69: (K1, k2tog) four times, k2. [10 sts]

Row 71: (K2 tog) five times. [5 sts]

Row 72: Cast off in purl, leaving a tail for sewing the head later.

Hand and arm

Make 2 in stocking stitch. Using colour A, cast on 8 sts.

Row 1: Knit.

All even rows: Purl.

Row 3: K1, m1, k6, m1, k1. [10 sts]

Row 5: K1, m1, k8, m1, k1. [12 sts]

Row 7: K1, m1, k10, m1, k1. [14 sts]

Row 9: K1, m1, k12, m1, k1. [16 sts]

Row 11: K1, ssk, k10, k2tog, k1. [14 sts]

Row 13: K1, ssk, k8, k2tog, k1. [12 sts]

Row 15: K1, ssk, k6, k2tog, k1. [10 sts]



Vanished into stitches

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Miss Morry

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Rows 16-18: St st.

Add colour B for a bracelet and begin the 4 row pattern repeat.

Rows 1-2: Purl. Break of B and continue in A only for the rest of the arm.

Rows 3-4: Knit.

Repeat this 4 row sequence ten times, then shape the top.

Row 1: (P1, p2tog) four times, p1. [7 sts]

Row 2: Purl.

Row 3: (K1, k2tog) twice, k1. [5 sts]

Row 4: K1, k2tog, k2tog. [3 sts]

K3tog to end off.

Ears

Make 2 in garter stitch. Using colour A, cast on 9 sts.

Rows 1-4: Knit.

Rows 5-7: K2tog at beg and end of each row. [3 sts]

Row 8: K2tog, k1. [2 sts]

Row 9: K2tog and end off.

Frill

Make 1 in garter stitch. I used cable cast on when adding sts to the beg of a row. The frill is made up of a series of spikes (they are not cast off, they are worked as a continuous series). In B, cast on 2 sts.

1st and 2nd spike (small)

All odd Rows: Knit

Row 2: Cast on 2, k 4. [4 sts]

Row 4: Cast on 2, k6. [6 sts]

Row 6: Cast off 2, k3. [4 sts]

Row 8: Cast off 2, k1. [2 sts]

Repeat Rows 1-8 once.

3rd spike (medium)

All odd Rows: Knit.

Row 2: Cast on 3, k5. [5 sts]

Row 4: Cast on 2, k7. [7 sts]

Row 6: Cast off 2, k4. [5 sts]

Row 8: Cast off 2, k2. [3 sts]

4th, 5th, 6th, 7th and 8th spikes (large)

Rows 1 – 3: Knit.

Row 4: Cast on 3, k6.

Rows 5 – 7: Knit.

Row 8: Cast on 3, k9.

Rows 9 – 11: Knit.

Row 12: Cast off 3, k5. [6 sts]

Rows 13 – 15: Knit.

Row 16: Cast off 3, k2. [3 sts]

Repeat Rows 1–16 four times.

9th, 10th, 11th, 12th and 13th spikes (medium)

All odd Rows: Knit.

Row 2: Cast on 2, k5. [5 sts]

Row 4: Cast on 2, k7. [7 sts]

Row 6: Cast off 2, k4. [5 sts]

Row 8: Cast off 2, k2. [3 sts]

14th spike (small) and tiny spike

All odd Rows: Knit.

Row 2: Cast on 1, k 4. [4 sts]

Row 4: Cast on 2, k6. [6 sts]

Row 6: Cast off 2, k3. [4 sts]

Row 8: Cast off 2, k1. [2 sts]

Row 10: K1, m1, k1. [3 sts]

Row 12: Cast off 1, k1. [2 sts]

Row 14: K2tog and end off.

Construction

To sew the seams, use the tail ends from casting on. Other ends can be neatly woven at the back of your knitting with a tapestry needle. When you fill a section with stuffing, make sure you do not stretch the knitting.

Body

Fold the body piece to the middle, to make a seam down the centre back. With mattress stitch in B, carefully match the ridges as you sew from the waist down to the top of the flippers and 3cm down the garter stitch to match the front. Sew each flipper curve carefully from the bottom point to where it meets the centre seam. Stuff the flippers.

Use the tail end at the head to mattress stitch down to the neck. Fill the top half of the head with stuffing to form a cushion for the dowel. Insert the dowel, poking it up first through the neck to sit on the padding. Little by little, pad the rest of Splashosaurus' body. Make sure to pad around the dowel so it stays in the central position and emphasize the flippers, curvy hips, shoulders and cheeks.

Arms

Use mattress stitch to sew from the finger to the top ridge. Stuff the hand only. The arm seam faces the side of the body. Attach the arms to the second last ridge at the shoulder placement.

Frill

Pin the frill against Splashosaurus, starting at the base of the centre back seam where the ridge pattern begins. The sixth spike is centred over the waist, the ninth sits at the back of the neck, the fourteenth sits at the top of the head and the tiny end one sits on the forehead. Sew the frill in place to ensure each spike stands upright.

Ears

Fold the base of each ear to give a curve and pin them on the head, more towards the back. The ears lie 3.5cm apart at the back, approx 1.75cm away from the centre back seam.

Eyes

Draw or embroider your own (see Notes) or follow my example. I drew the shape on white felt and used coloured fineliner pens to fill in and outline detail. I cut each eye out, making sure they were even and sewed them onto the face with tiny stitches and cotton. Then I went over the outside pen detail to cover my stitches.

Mouth

To ensure the mouth was properly shaped, I tacked

tiny stitches in a bold colour as a base line. When I was happy with the shape, I used four strands of embroidery thread and chain stitched over this line, then I pulled the cotton out.

Splashosaurus' hair

Cut 20cm (8in) lengths of novelty yarn by winding around a small rectangular container to suit, then cut across to make individual lengths. Use a crochet hook to latch threads into her head. Fold each length in half and hold approx 1cm from the loop. Start at the bottom of her head at the back. Hook the threads equally on both sides of her head spikes for symmetry, one length at a time. Put the crochet hook under a whole knit stitch, through the loop made when yard is folded in half, and hook the yarn through the loop to knot.



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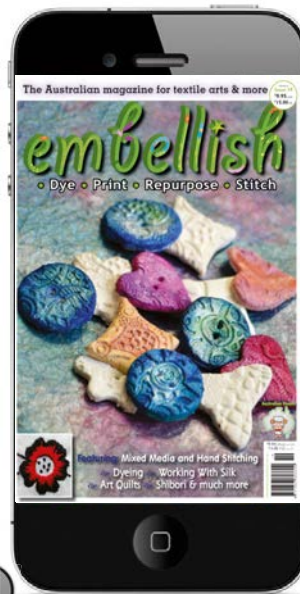
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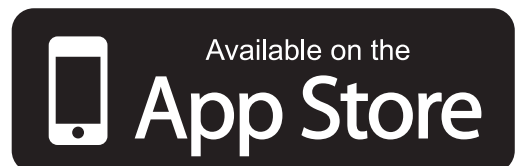
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Wrist Warmers

By Eva Steinkamp



Although I live in Queensland, the evenings during the cooler autumn and winter months can get quite cold. Without any heating inside our house, my hands and wrists get cold. I don't like wearing restrictive gloves, but these fingerless and thumbless mitts allow enough freedom to use my fingers without any restriction whatsoever. The pattern and shape is so simple that you can knit them over a weekend. If you like knitting them as much as I do you might want to knit a second and third pair for your family and friends.



Wrist Warmers

By Eva Steinkamp

Yarn Fibreworks Australian Merino 8ply 100% 18 micron wool (100g/3.5oz, 190m/209yds, 10wpi, equiv Aust 8ply, CYCA #3-4, DK-Worsted weight) 1 skein Colour #19 Red Rock
Needles and notions 5mm (US8) DPNs; 4mm (US6) DPNs; 3 stitch markers; tapestry needle

Tension 23 sts and 24 rows to 10cm (4inch) in pattern, unblocked.

General Notes The left and right mitts are identical. The cable is created by twisting 3 stitches in the following way: take your right needle behind the knitting and go into the back loop of the third stitch on your left needle. Pull the yarn through, then knit the first and second stitch and drop the third one (you knitted this sts first). Make sure that you always have the same amount of sts on your dpns (10 sts per needle for the small size).

Stitch Pattern Notes The mitts are knitted from the fingers down to the wrist. The pattern has a repeat of two rows and 5 stitches. The pattern is repeated 6 times (small to medium size), or 7 times (large size) in a round. The number in brackets relates to the larger mitt size.

Mitts

With 4mm (US6) DPNs cast on 30 (35)sts. Divide sts to 3 DPNs and join to work in the round, being careful not to twist sts. Place a marker between the first and last sts of the round.

Round 1: knit

Round 2: purl

Round 3: knit

Round 4: purl

Change over to 5mm (US8) DPNs.

Round 5: knit

Round 6: *knit cable over 3 sts (follow instruction in Notes), p2*, repeat from *to* to end of round

Rounds 7-24: work Rounds 5-6 nine times for small size OR

Rounds 7-30: work Round 5- 6 twelve times for larger size OR until you reach the desired length from the tip of your little finger to the base of your thumb.

Thumb Gusset

Round 25(31): turn knitting around and cast on 10(14)sts for the thumb gusset onto the last needle of the round, turn knitting around again and knit until you reach the gusset sts you just cast on, k10(14)sts onto an extra dpn (you will be working with 4 dpns), place two stitch markers to separate these thumb gusset sts

Round 26(32): *knit cable over 3 sts, p2*, repeat from *to* until the last sts of third dpn; remove stitch marker and transfer this sts to the needle with the thumb gusset sts; p2tog onto third dpn and replace sts marker; p 8(12), transfer the last gusset sts onto the first needle of the round

Round 27(33): k2tog, knit to end of round.

Round 28(34): *knit cable over 3 sts, p2*, repeat from *to* until the last sts of third dpn; remove stitch marker and transfer this sts to the needle with the thumb gusset sts; p2tog onto third dpn and replace sts marker; p 6(10), transfer the last gusset sts onto the first needle of the round

All Odd Rounds: k2tog, knit to end of round.

Round 30(36): *knit cable over 3 sts, p2*, repeat from *to* until the last sts of third dpn; remove stitch marker and transfer this sts to the needle with the thumb gusset sts; p2tog onto third dpn and replace sts marker; p 4/8, transfer the last gusset sts onto the first needle of the round

Round 32(38): *knit cable over 3 sts, p2*, repeat from *to* until the last sts of third dpn; remove stitch marker and transfer this sts to the needle with the thumb gusset sts; p2tog onto third dpn and replace sts marker; p 2/6, transfer the last gusset sts onto the first needle of the round

For the larger size continue to decrease the thumb gusset sts in this way two more times.

Round 34(44): *knit cable over 3 sts, p2*, repeat from *to* until the last sts of third dpn; remove stitch marker and transfer this sts to the needle with the thumb gusset sts; p2tog onto third dpn; transfer the last gusset sts onto the first needle of the round

Round 36(46): *knit cable over 3 sts, p2*, repeat from *to* to end of round

All Odd Rounds: knit

Repeat Round 36(46) - 37(47) six (ten) times or until you reach the desired length

Change to 4mm (US6) DPNs

Round 50(60): purl

Round 51(61): knit

Round 52(62): purl

Round 53(63): knit

Cast off loosely and sew in the ends.



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Lucy: an Easy Vintage Shrug

By Miss Morry

Yarn Tailored Strands 12ply Brushed 100% Australian alpaca (50g/1.75oz, 99m/109yds, 8wpi, equivalent Australian 12 ply, CYCA #5, Heavy Worsted weight) 3 balls Colour #216 Bilberry

Needles and notions 4mm (US 6) and 5mm (US 8) and 6mm (US 10) needles; tapestry needle; tape measure

Tension 22.5sts to 10cm (4inch) on 4mm (US 6) needles in k2, p2 ribbing

Measurements 78cm (30.75inch) from sleeve edge to sleeve edge; 42cm (16.5inch) from neck to lower back; will fit comfortably on smaller to medium sizes. To make the sleeves longer, work more rows with the 6mm needles. To make the shrug wider (larger in size), cast on more rib rows. This type of design can be reworked to fit from a baby size to as large as you like.

Notes This type of shrug design appears quite frequently in the 1950s, with this particular style spotted in a 1953 publication. During the 1950s some versions were worked in subdued eyelets, but none were overly textured or heavily laced. The only laced designs I could find, of a similar construction, featured a much larger opening for the torso, longer sleeves and were made as bed jackets (not to appear in public)! You can see more reworked vintage designs at www.etsy.com/shop/MissMorry/ or if you email the girls at Yarn I could be convinced to share a few more patterns with you.

Body

With 4mm needles cast on 76sts. Work k2, p2 ribbing for 3cm (1.2inch). Change to 5mm needles and continue ribbing for 3cm more. Change to 6mm needles and continue in ribbing until 72cm (28.5inch) from the start. Change back to 5mm needles and work in ribbing for 3cm. Change back to 4mm needles and work in ribbing for 3cm more. Cast off.

Finishing

Weave in loose ends. Fold in half lengthways and seam in from the edge 13cm (5inch) either side, to make the sleeve seams. Try on and seam further or pull some back for the perfect fit. Break yarn and fasten off.



Photography by Nick Burrows (nbart.com.au); modelled by Hailey at The Pirate & The Gypsy, on location inside Byron Bay Lighthouse (with thanks to the Byron Bay Reserve Trust).





Great Grandma's knitting

By Jenny Manley



My great grandmother Emma Manley (1862-1947) was a prolific knitter; and the stories and samples of Great Grandma's knitting remain a highlight of our family history. My grandfather Tom Manley (son of Emma Manley) took great pride in his mother's knitting and kept the knitted samples together in an old Bakelite suitcase. He was always ready to show it off and especially talk about the blanket she knitted for the coronation of King George in 1937. The blanket was sent to the King (but not accepted by the royal family due to royal protocol) so the blanket was returned to the family in Merrigum in northern Victoria. In 1954 newly crowned Queen Elizabeth and Prince Phillip came to Australia for their first official royal tour and during that time Her Royal Highness Queen Elizabeth and Prince Phillip visited Shepparton, which was very close to the small country town of Merrigum where my grandfather lived. It was during this visit that my grandfather got in contact with the local Member of Parliament Mr Jack McEwan and arranged for the blanket to be presented to Queen Elizabeth.

Queen Elizabeth accepted the blanket and it returned with her to Buckingham Palace. A letter was sent to Tom Manley from the Queen and Government House confirming the acceptance of the knitted blanket and those letters sat pride of place in a frame on his mantle piece in the lounge room. I have a vivid memory of how proud grandpa was of his mother and her knitting. Emma Manley died in 1946 and Grandpa kept her knitting together. Since his death in 1975 the knitting has been lovingly cared for by his daughter, Margaret Marshall until her death in February this year. A family decision now needs to be made about who will be the keeper of the family knitting treasure.

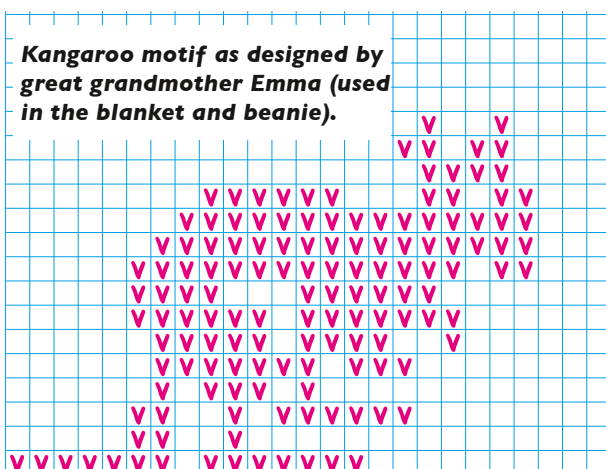
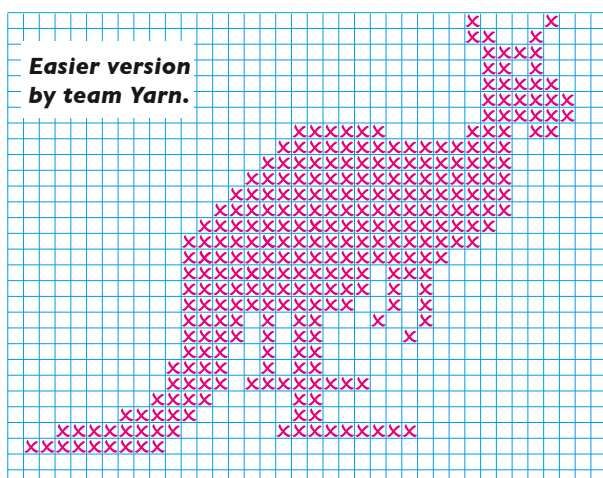
Great Grandma knitted with a very fine 2 or 3 ply wool and used bicycle spokes for her needles. My dad (Noel Manley and son of Tom Manley) told me that he would sharpen the bicycle spokes for his Grandma. They would bend a bit as she knitted so he would need to replace them with a new set. Grandma incorporated patterns of Fair Isle animals, shapes, letters, and messages into her knitting. The rugs and blankets were knitted in small sections and then sewn together; they were always double sided (I guess that was to reduce the need to sew in the raw ends at the back of her work). She also knitted scarves, socks, cushions covers, potholders, tea cosies, jumpers and hot water bottle covers.

I am the daughter of Noel Manley and the fourth generation since the knitting was created for the King of England. I am a proud knitter and have begun to replicate some of my great grandmother's patterns.

In March this year I was asked to create a beanie for the Duke of Cambridge as a small gift to be presented during the royal tour to Yulara, Northern Territory. The beanie was created from camel hair; harvested from the camels at the camel farm at Yulara and then sent to me at Tura Beach in the south coast of NSW. I borrowed a spinning wheel from the Bega Valley Spinners and with some guidance and instruction I was able to spin the camel hair as well as dye a small sample as a contrast colour, and then knit the camel hair into the beanie. The beanie was then returned to Yulara ready to be presented to the Duke of Cambridge during his visit to the National Indigenous Training Academy (NITA) at Yulara on Tuesday 22/04/14. I knitted a Fair Isle pattern of 6 kangaroos around the beanie. This pattern was taken from a photo of Great Grandma's blanket that she knitted in 1937 for King George. Now I feel that same sense of pride in producing an article of knitting to be presented to the Royal Family.



Jenny Manley spinning the camel for the beanie.



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crochet

EARRINGS

By Nicole Don



EARRINGS

By Nicole Don

- **Yarn** Colour Streams Ophir perle 8 thread 100% silk (15m/16.5yds, 21wpi, equiv Aust 3 ply, CYCA #0, Light Fingering weight) shown in Colour #27 Poppy (pink) and Colour #50 Blackberry Ripple (purple)
- **Needles and notions** Crochet hook, size 1.25, seed beads; 2 earring hooks, matching sewing thread (optional), tapestry needle, crewel needle, beading needle.
- **Finished measurement** 3cm diameter, 6cm finished length (including beads).

Earrings

To begin, work 4 chain, join into a circle with a slip stitch (SS).

Round 1: Work 6 double crochet (dc) into circle and join to first dc with a ss.

Round 2: Work 2 dc into each dc of the previous round.

Join with ss. (12 dc).

Round 3: As Round 2 (24 dc).

Round 4: *Work 2dc into next dc, 1 dc into next dc, repeat from * to end. Join with ss (36dc).

Fasten off, and weave ends into crochet with tapestry needle.

Work another disc to match.

Finishing

If you untwist a length of the crochet yarn, it will split into three strands. Pull out one strand and use it to attach the beads and earring hooks with the crewel needle (or use matching sewing thread if you prefer). Sew the earring hooks onto the earrings, at the point where the last round was joined. Using the beading needle, sew the beads on marking the seven points for reference. Sew a couple of stitches unobtrusively before the first set of beads, pass the thread through the beads, then make a few stitches to anchor the beads, before moving to the next section. Pull tightly enough to ensure that the beads are sitting snugly against the crochet circle.

The genesis of this shawl began in another design. I became enamoured with the eyelet row sequence and decided to showcase it in the body of a shawl, as opposed to just a humble edging.

Nietta Shawl

By Clare Hacker

Yarn WOOLganic 100% certified organic merino (50g/1.75oz, 208m/228yds, 16wpi, equiv Aust 4ply, CYCA #1, Sock weight) 2 balls Colour Chilli Pepper

Needles and notions 4mm (US 6) 60cm/24in circular needle, 1 stitch marker, tapestry needle

Tension 26sts and 33 rows to 10cm (4ins) in stocking stitch – unblocked swatch. Please note gauge is not crucial

Finished measurement. 104cm (41in) approx long; 42cm (16½in) approx. from top to bottom, down centre spine.

Notes Shawl shown has not been blocked

Abbreviations **pm**=place marker; **sm**=slip marker; see Stitch Guide at back for how to work m1l and m1r, plus yo.





Body

Shawl begins with a garter stitch tab. Worked as follows; using a provisional cast on, cast on 3sts. Knit 7 rows. Pick up and knit sts from long side of garter strip. Undo provisional cast on, and knit 3sts [9sts cast on]. Work one row as follows: K3, p2, pm, p1, k3 Following stitch pattern as set, work sequence a total of 6 times.

Stitch Pattern

Row 1: K3, m1r, k to marker, m1l, sm, k1, m1r, k to last 3 sts, m1l, k3
Row 2: K3, p to last 3 sts, k3
Row 3: K3, m1r, k to marker, m1l, sm, k1, m1r, k to last 3 sts, m1l, k3
Row 4: K3, p to last 3 sts, k3
Row 5: K3, m1r, k to marker, m1l, sm, k1, m1r, k to last 3 sts, m1l, k3
Row 6: K3, p to last 3 sts, k3
Row 7: K3, m1r, k to marker, m1l, sm, k1, m1r, k to last 3 sts, m1l, k3
Row 8: K all sts
Row 9: K3, m1r, k to marker, m1l, sm, k1, m1r, k to last 3 sts, m1l, k3
Row 10: K3, [P2tog, yo] rep to 2sts before marker, p2, sm, p1 [yo, p2tog] rep to last sts, k3
 Repeat Rows 7-10 twice, then Rows 7-8 once.

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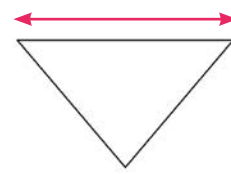
Jackie Abrams (USA) - Basketry - woven and covered
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Schematic



104cms / 41ins
approx

42cm / 16 1/2 ins approx

Edging

Row 1: K3, m1r, k to marker, m1l, sm, k1, m1r, k to last 3sts, m1l, k3

Row 2: K across row

Repeat Rows 1 and 2 twice [6 rows garter stitch total].

Picot cast off

Cast off 2sts, *Slip st on right hand needle back to left hand needle. Using knitted cast on method, cast on 2sts. Cast off 4sts, repeat from * to end.

Finishing

Weave in ends. Suggested blocking method is to soak shawl, remove excess water and then pin out to dry.

Woven Garter Stretched Diamonds

By Lynne Johnson

In a previous issue I described Woven Garter [WG] diamonds and was keen to share my enthusiasm for the ways they can be used in planning variable and versatile vests. If you're not familiar with Woven Garter stitch there are a variety of ideas and instructions in Issues 30-31 and 33-34 of Yarn Magazine. We're also including a summary of the stitch in this issue.

The vests used diamonds as modules stitched together in various ways to get different effects. This time I'm playing with the idea of stretching individual diamonds, seeing what happens and exploring what uses these Stretched Diamonds can be put to. It's been mainly scarves and hats so far. When I say 'stretching' I'm talking about knitting the bottom half of a diamond then continuing on these stitches for a length, say enough for a scarf, then finishing with the diamond's top half. The 'stretch' is the length between the diamond halves.

Now I could just have done the stretch by knitting straight, but in my first knitting adventure at Textile Fibre Forum Liz Gemmel was the tutor and one of my fellow classmates was Tom Moore from Armidale NSW. Liz was encouraging us to contribute our own ideas and in this spirit Tom talked about knitting on the bias. His mother had been a dressmaker/tailoress and when later he turned from weaving exquisite pieces to knitting equally exquisite garments he drew on the ideas he'd seen his mother use in her work. Tom explained that just as in dressmaking we might face a neckline or open sleeve with a bias cut piece of fabric, so too we could use knitted bias pieces in our knitted garment constructions.

The idea stuck and it occurred to me that if I were to do the stretches between the half diamonds on the bias the scarves might be that more inclined to wrap more comfortably and the hats to fit more cosily. Biased fabric can do that. Later I learned about the *Spiral Cap*

What is Woven Garter?

Woven Garter has been explained in issues 29-30 of Yarn Magazine, but basically all you are doing is working with two different coloured yarns labelled as A and B. Yarn A is carried "on top" or "over" Yarn B. Carrying Yarn A on top affects the look of the fabric if you are knitting with smooth yarns. With textured yarns the differences are less noticeable. It is a stranded, or jacquard technique, but with Woven Garter no purl rows are worked. Issue 30 has lots of Tips for working and designing with Woven Garter.

- When increases and decreases are needed with WG do them in the last stitch of the row. It makes starting the next row easier.
- To increase: If the last stitch is Yarn B increase by knitting into the front of the stitch with Yarn A then into the back with Yarn B and vice versa.
- To Decrease: If the last stitch is Yarn B and the second last is A, knit the two together with Yarn B and again vice versa.

pattern, a standard in the local Spinning and Weaving community based on a similar idea. In deference to these knitters, Tom and Liz and many others over the years, I share the following.

The first two projects, the Ruby Red Scarf and Hat, introduce the basic idea of stretched WG diamonds. The Zig Zag Scarf and the Sapphire Blue Wrap and Hat improvise on the theme. Once you've got the basic idea I encourage you to do your own improvising, playing with the ideas, developing them as you see fit and sharing them with the rest of us at some point. I did scaled down versions of some of my 'what ifs' to check if they worked first. Saves time and frustration sometimes!

Last year I was visiting Gill Venn at the Red Rock Bookshop and Gallery in Horsham Victoria where she has a collection of her Fibreworks yarns. The hanks of 4ply merino and kid mohair boucle yarns particularly caught my eye and I came home with several combinations. Three colour ways in particular kept finding their way to the top of my basket and they became the hero yarns in these projects.



Ruby Red Scarf and Hat

I used 4.5mm (US 7) needles and Fibreworks Sarsaparilla [Colour 13] kid mohair boucle for Yarn A and a deep pink 4ply fingering for Yarn B. About 100g (3.5oz) of each was sufficient for both the scarf and the hat. I cast on two stitches for the scarf and increased at the last stitch of each row in Woven Garter until there were 30 stitches [B-C]. I then started the bias 'stretch' phase by continuing to increase once in the last stitch of each row on the C-E side and decreasing once at the end of each row on the B-D side. Figure 1 shows the detail. I knitted on thus until the scarf was about 170cm (67inch) at which point I did the top half of the now very 'stretched' diamond by decreasing once in the last stitches of each row, until two stitches remained and were ready to be tied off.

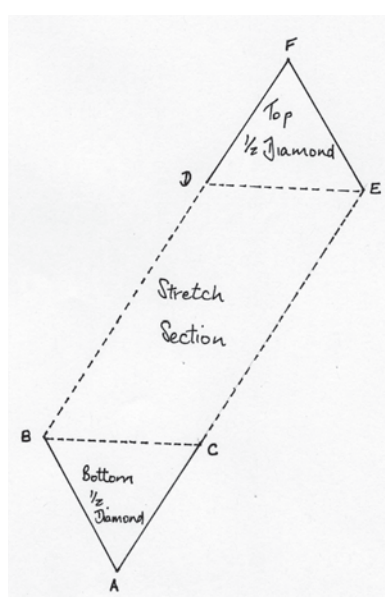


Figure 1: Basic Stretched Diamond used for the Ruby Red Scarf

The Ruby Red Hat is made in the same way but the dimensions are different and can be very individually determined in a way that I enjoy. The first half of the diamond is done as for the Scarf but you keep going until one side [A-B]

of the diamond, measures from the eyebrow to the top of the head of the intended wearer, 23cm or (9inch) in this case. If you wish it to have a fold back brim measure from the tip of the nose to the top of the head. I had 60 stitches on my needle when A-B was 23cms.

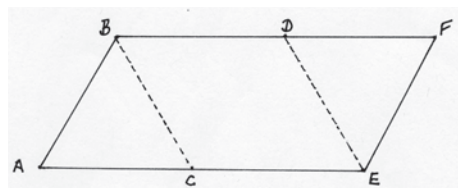


Figure 2: Ruby Red Hat. A-B for Eyebrow to Crown measurement, A-E for Head Circumference.

Time now to start the stretch section, like you did for the scarf (see Figure 2). Keep going until your increase side [A-E] measures around the head of the recipient. I often do this a bit tighter than looser as WG on the bias sometimes has some natural stretch to be taken into account. My A-E edge was 56cm (22inch). Finish by doing the top half of the diamond as for the scarf and tie off. Join A-B to E-F with a flat seam and run a yarn through B-F for the top. Fasten off and trim to taste.



The Zig Zag Scarf

The Zig Zag Scarf was made with 4.5mm (US 7) needles and this time the yarns were Fibreworks Lorikeet [Colour 14] for both the Yarn A mohair boucle and the 4ply Yarn B. I started with 100g (3.5oz) of each and there

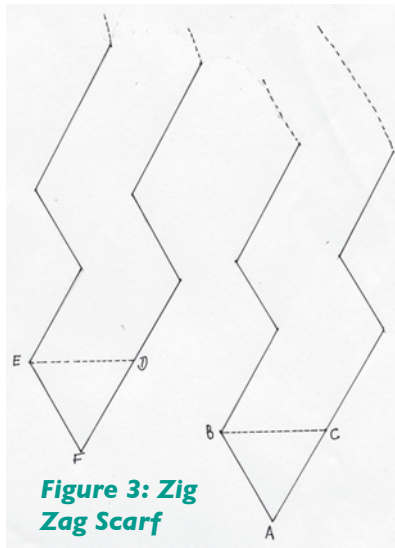


Figure 3: Zig Zag Scarf

was plenty enough left over for a hat. I started as for the Ruby Red Scarf and knitted on in WG until the increase side of the 'stretch' [A-C] was about 2.5cm (1inch) long, finishing on a decrease row [30 stitches]. It was time for the first Zig which involved knitting the next row *but not increasing* in the last stitch, then starting the increase-decrease process again except now I was *increasing on the end that previously had been decreasing* and vice versa, as in Figure 3. I kept going and was soon doing another Zig. I was getting into a rhythm and the Zigs and Zags were draping in interesting ways. Give it a go and find your own rhythm!



Sapphire Blue Wrap and Hat

These two are also stretched diamonds on the bias but they have an added extra, namely Short Row Shaping [SRS].

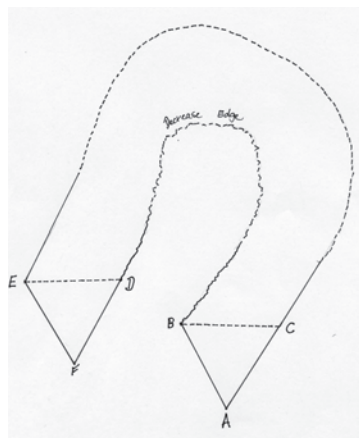


Figure 4: Sapphire Blue Wrap with short row shaping along the Decrease Edge B-D

The wrap followed the same plan as the Ruby Red Scarf except it was wider and was shaped along one side. I had a

200g (7oz) hank of the Fibreworks Ocean Blue [Colour 11] kid mohair boucle for Yarn B and decided I could make quite a long wrap that might lend itself to being draped and worn in several different ways. I could have used the Ocean Blue 4ply as Yarn A but decided to use a novelty yarn that I had bought many years ago and can't remember from whom or what the yarn's name was. I could also have used a fine silk yarn from the Fibreworks collection. Look in your stash....some 2 ply lurex or similar could fit the bill.

Tips for Woven Garter

If either Yarn A or B is much thinner than the other cast on with both as though they were one.

The edges of Woven Garter fabric pieces can be butted and sewn together with a flat stitch such that the seam and stitches are almost impossible to see.

Take up the slack by giving the yarn a light tug when starting the second stitch of each row, as it gives a firmer edge.

Count the number of rows in Woven Garter by counting the ridges and doubling it. Count the stitches in a row by counting the number of Yarn A dashes and doubling it.

Short row Turns are done as follows. Bring both yarns to the front, slip the next stitch on the L needle purlwise onto the R needle. Take both yarns back, slip the stitch back to the L needle. Turn your work. Take the yarns to the back of your work and knit on.

I used 4mm (US 6) needles and did a 50 stitch wide half diamond then started on the shaping of the stretch as follows:

Row 1: WG to 10 to 30 stitches from the end of the row, turn (see tips box above) and WG back. No increases or decreases in this row. I tend to do the turn 10ish stitches from the end first, then 20ish the next time, 30ish

next and back to 10ish and so on. It gives a smoother 'shaping' if you know what I mean!

Row 2: WG back, increasing once in the last stitch.

Row 3: WG decreasing once in the last stitches.

Repeat these rows for as long as you want, before finishing the bias stretch and doing the top half of the diamond. Fasten off.

The hat was done on 4.5mm (US 7) needles with the same yarns as for the wrap. It was basically going to be the same as the Ruby Red Hat, but with short row shaping at the top.

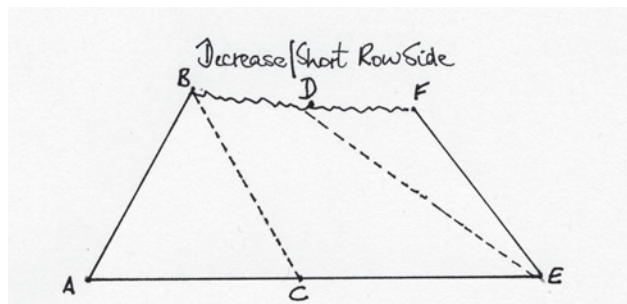


Figure 5: Sapphire Blue Hat with short row shaping



Row 1: WG to the last 6-9 sts, K2tog, turn.
Row 2: WG back, increasing once in the last stitch.
Row 3: WG to the last 10-15 sts, K2tog, turn.
Row 4: As Row 2.
Row 5: WG to end, decreasing once in the last stitches.
Row 6: As Row 2.

Knitting 2 together before the turns in these rows has the same effect as decreasing at the end of the other stretched diamond rows.

Repeat these 6 rows until the A-E side measures round the head closely. Again mine was 56cm (22inch). Start the decrease by continuing with the shaping on Rows 1, 3 and 5 as before, but decreasing once in the last stitches of Rows 2, 4 and 6.

When you have 9 stitches on your needle, finish off as follows: WG to the last 3 sts. K2tog, turn, WG to last 2sts, k2tog. Repeat twice. Cast off the last stitches.

Sew sides A-E and E-F together using a flat seam. Fasten off and trim to taste.

While making these items, I've had a couple of other ideas that you might like to consider. First off, a wider version of the Sapphire Blue Wrap, say 30cm (12inch) wide and 2m (2.2yd) long that could be wrapped around the body, shoulder to thigh, then stitched into a tube. Another version of this wrap, say 35-40cm (14-16inch) wide but only 75cm (29.5inch) long, could make a fetchingly snug evening cape. Then come summer you could consider a variety of children's sun hats in cottons made with the shaped hat idea and adding a short row frill along the increase edge. These stretched diamonds have no end of potential!



Back to Back Challenge

By Team Yarn

For those of you “not in the know”, the Back to Back Wool Challenge is run every year to both promote wool and to raise substantial funds for cancer research. Wendy Dennis, of Tarnwarncourt fame, is one of the major driving forces behind this great cause and sends out a Media Release each year to announce the results of the challenge.

So, what is the challenge? The challenge is to get a country of origin sheep, and turn it into a jumper in as few hours as humanly possible! Each team consists of a blade shearer, the country of origin sheep and seven handspinners and knitters. The teams follow identical rules and an identical pattern to knit an adult sized jumper. The competition is held in different venues around the world, with team Groenewoud being this year's winner, with a time of 5 hours, 32 minutes, 37 seconds. When we asked team Groenewoud for a quote, the team leader, Miriam Tegels, came back with, “Team Groenewoud is determined to take the next step coming closer to the Guinness World Record on May 30, 2015!” The breed of sheep Team Groenewoud used is a Swifter. We can see the pun in that!

The winning team had representatives from several



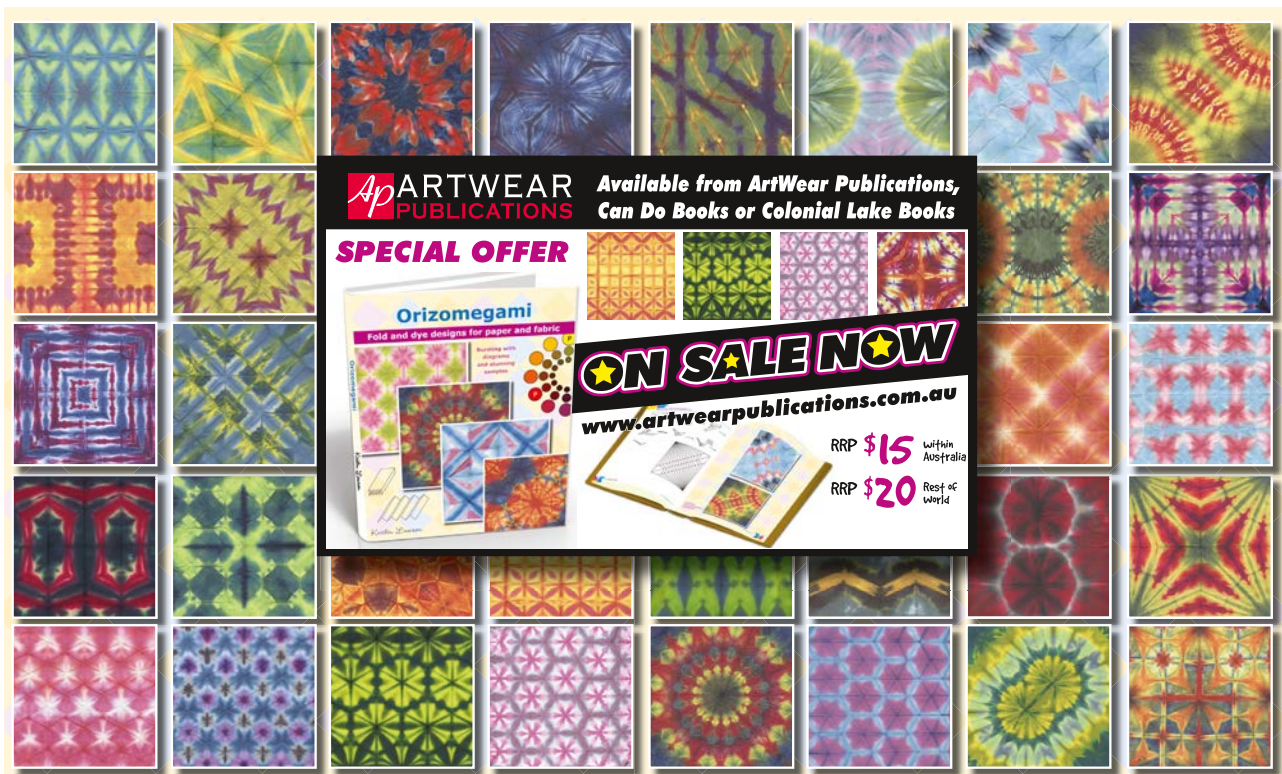
The winning team sheep of origin

countries, with handspinners & knitters from the Netherlands, Germany & the UK. Wendy Dennis was quoted as saying, “As guests of The Netherlands team, we were delighted to see how the Challenge works on the other side of the world and how close they were to breaking the World Record. The Guinness World Record Time currently stands at 4 hours, 51 minutes, 14 seconds and was made by the Merriwa Jumbucks, from Merriwa, NSW in 2004.

This year eleven teams entered at their different venues, around four world countries in the *twentieth* Challenge, completed on Sunday 8th June, 2014. Each team not only promoted wool world wide but raised substantial funds for Cancer Research. Countries competing with Australia this year included The Netherlands, Canada & USA. For more information or to enroll for next year's challenge, email Wendy via backtoback@iprimus.com.au



The winning team



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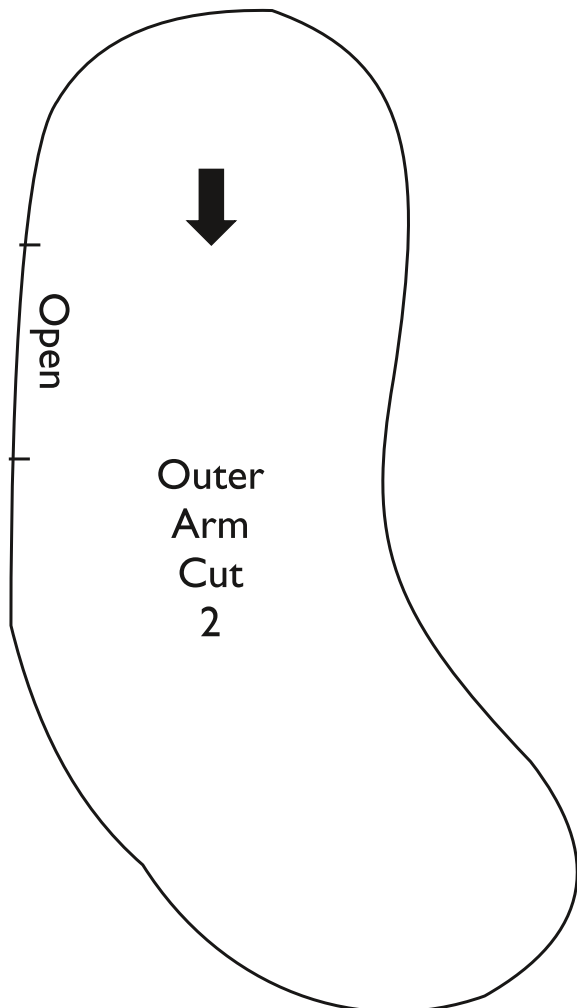
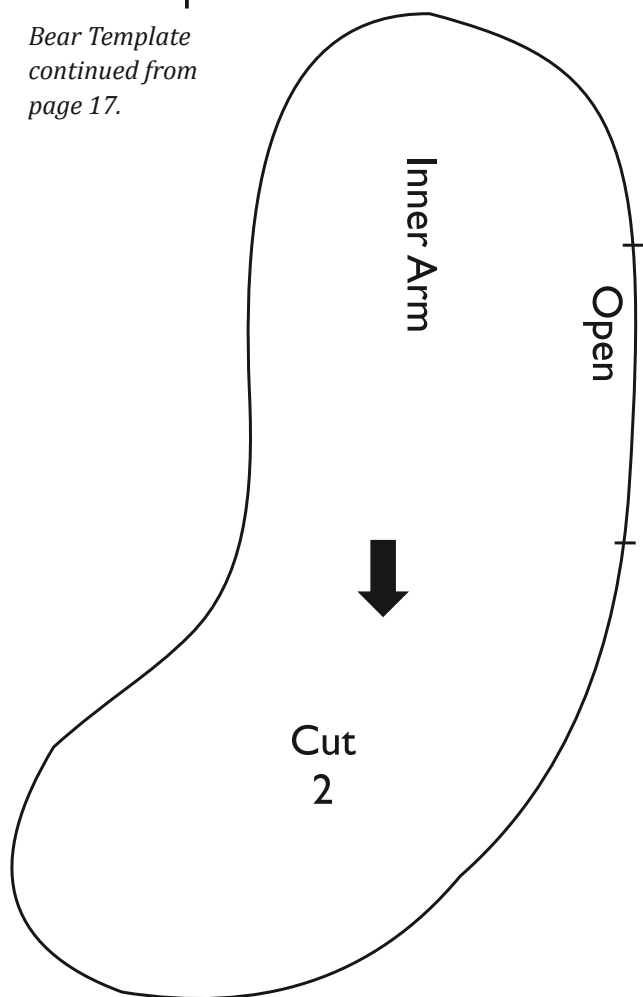


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Bear Templates

Bear Template
continued from
page 17.



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Profile: Luke Martinelli

By Jude Skeers

'Every knitter knows at least one man who knits,' a truism that is surprisingly true. Men have been knitting since the skill was invented. They have included master knitters from the 16th Century, sailors spending long periods at sea, soldiers in time of war or just men who are enjoy making things with their hands. This is a profile of one such knitter/crocheter.

Knitting, crochet, sewing, embroidery and braiding are the craft skills of textile artist Luke Martinelli. After seeing some knitted 'yarn bombs' around the streets of inner Sydney, while out photographing graffiti, Luke was intrigued, but at the time wasn't interested in learning to knit. However, a few years later, while looking for a new interest Luke picked up a 'Learn to Knit Kit' from the markets. Soon he had completed his first scarf and developed a desire to try something more difficult.



A few projects later he resolved to learn to crochet. Before long other crafts, including spinning, knotting, and embroidery added to earlier learned skills.

Luke attended his first textile workshop, with Australian Scumbler Prudence Mapstone, at Grampians Texture in Halls Gap. He has participated in many workshops since to build on his skills. In 2013 he learnt Kumihimo, Japanese braiding, from artist Makiko Tada at the Blue Mountains Contextart Forum run by TAFTA (The Australian Forum for Textile Arts). More recently he learnt natural dyeing and Kantha style embroidery, taught by Bhumika Modi and Carole Douglas.

Luke has been an active member of the Knitters Guild of NSW for several years and last year helped to form The Entrance branch of the Knitters Guild. In May this year, Luke was invited to be a guest artist in The Society of Arts and Crafts of NSW Textile Designers exhibition '50 Shades of White'. His knitting and crochet was exhibited at Craft NSW, The Rocks, Sydney.

Luke is looking forward to developing all of his crafting skills and is now concentrating on mastering spinning and embroidery.

There has been a resurgence and renewed interest in men who work with yarn and Yarn magazine would like to profile other men who knit. If you know of a man who knits we would like to hear from you. Please email us at thegirls@artwearpublications.com.au

Men do knit: but where are they?

If you are a man who knits, Kaye Healey has a project for you. Men who knit, and men and boys who would like to learn to knit, are invited to join 'War & Peace - The Men's Knitting Project' to commemorate the Anzac Centenary in April 2015. Each contributor will knit a small sampler which will be joined with others to form a large knitted wall hanging on the theme of war and peace, part of Goulburn Regional Art Gallery's exhibition to mark the event.

Participants are asked to make a small direct donation to 'Soldier On' – an organization established to help returned men and women veterans of the Afghanistan and Iraq conflicts who are physically or psychologically wounded.

Knitting was a popular pastime among men during the First World War and a form of occupational therapy after the Second World War.

Exeter resident and project co-ordinator, Kaye Healey, has spent the last few months preparing for



yum

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2

Ashford are synonymous with quality and their Merino/silk sliver packs are quality with a capital Q. Made from 80% merino, 20% silk, they are available in 15 colourways and can be purchased or ordered from Ashford dealers. Visit www.ashford.co.nz/newsite/dealer-and-distribution-network.html to see your nearest stockist.

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The peacock colourway is pretty hard to pass up in this Alpaca Ultimate 100% Australian alpaca yarn. The sock weight (4ply) yarn is pictured, but it is also available in a 2ply and 8ply, plus a 1 ply alpaca silk blend and a 10ply alpaca boucle. Visit alpacaultimate.com.au to grab some yarn or call (02) 6227 3158 for more information.



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yarn related yumminess . . .



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3

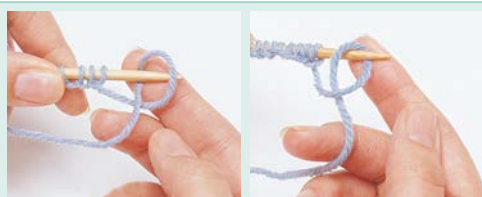


yum

Silk Dream Australian Wool & Thai Silk yarn is the newest squooshable offering from Shiloh Wool. Pictured in the Gelati Party colourway, there are 187m to 50g. Our swatch was worked with 3.25mm (US 3) needles. For more information on this stunning sock weight (4ply) yarn, contact Jenni on (03) 5251 2497.

Knit stitches abbreviations

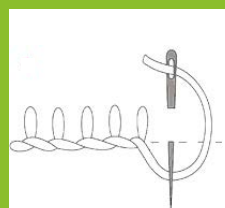
*, **	repeat directions following * or ** as many times as indicated
alt	alternate
CC	contrast colour
cm	centimetre(s)
dec(s)	decrease(s)/decreasing
dpn(s)	double-pointed needle(s)
fol	following
inc(s)	increase(s)/increasing
g st	garter stitch: k all rows (back and forth); in rounds, work 1 round knit, next round purl
K, k	knit
k2tog	knit 2 sts together (decs 1 st; a right-leaning dec)
kfb	knit into the front and back of the same st (increases 1 st)
m	metre(s)
m1	make 1 (raised increase)
m1L	make 1 leaning left
m1R	make 1 leaning right
MC	main colour
mm	millimetre(s)
P, p	purl
PM, pm	place marker
psso	pass slipped stitch over
p2tog	purl two sts together
RS	right side
skp	slip 1, knit 1, pass slipped stitch over
Sl, sl, s	slip
Sm, sm	slip marker
ssk	slip, slip, knit the 2sts tog (left leaning dec)
st(s)	stitch(es)
st st	stocking stitch: k one row, p one row (flat); k all rows (circular knitting)
tbl	work st(s) through back of loop(s)
tog	together
WS	wrong side
yb	yarn back
yf	yarn forward. Makes a st on a K row by moving yarn to front of work under right hand needle.
yo	yarn over: See also 'ym'
ym	yarn round needle. Before a purl st, yarn must go fully around the needle.



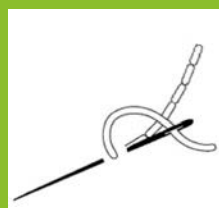
Backward loop cast on Attach yarn to needle using slip knot. Wrap yarn around thumb clockwise. Insert needle behind front yarn into loop and pull. (Basically, you're knitting the loop off your thumb.)

Slip, slip, knit (ssk) (left-leaning decrease) Slip two sts knitwise, one at a time, from the left needle to the right needle. Slide the tip of left needle through the front of the two sts and knit them together. Decreases 1 st.

Blanket stitch



Back stitch

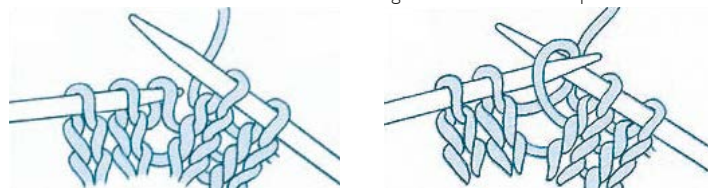


Mattress Stitch Worked with pieces spread out, cast off edges together and right sides up. Put needle through side of st closest to the top edge of lower piece and out through the centre of the st from back to front. Bring the needle completely under the corresponding st on upper piece and out the other side from back to front. Insert needle down through where yarn leaves the st on the lower piece and up through the centre of the next st.



Provisional cast on (crochet) Using waste yarn, make a slip knot and put onto a crochet hook. With the hook in your right hand and the knitting needle in your left, tension the yarn in your left hand and keep working yarn behind the needle. *With hook, pick up yarn and pull through loop on hook. (You have cast on 1 stitch.) Keeping hook in front of the needle move the yarn around behind needle and repeat from * until you have cast on the number of sts required. Make a few extra ch and fasten off. Work main yarn into sts on needle. To expose the live stitches, undo the last st of the provisional chain, 'unzip' the chain and put live sts on a needle.

M1 Insert the left needle from the front to back of the horizontal loop between the two stitches. Knit the stitch through the back loop as shown. This sort of increase will make a left-leaning increase (**M1L**). To make a right leaning increase (**M1R**), insert the left needle from the front to the back of the horizontal loop between the two stitches. Knit the stitch through the front of the loop.



Wrap and turn (short-row wraps) On a knit row: yf, sl 1, yb, return sl st to left-hand needle, turn and work back across without working wrapped st. On a purl row, yb, sl 1, yf, return sl st to left-hand needle, turn work and work back across without working wrapped st.

Working wrap with st When working a knit row, insert needle from below into the wrap and k wrap together with the st as directed.



Grafting (Kitchener stitch) Leave a tail about 3 times the width of the knitting to be grafted. Thread yarn onto a blunt needle. Holding needles parallel with WS of work together, work two set-up stitches: (1) put the sewing needle in the first stitch of the front knitting needle purlwise and pull yarn all the way through, keeping the stitch on the knitting needle. Next put the sewing needle knitwise into the first stitch of the back knitting needle and pull all the way through. Keep the stitch on the needle. (2) Put sewing needle knitwise into first stitch of the front knitting needle and pull the yarn all the way through. Drop the stitch off the knitting needle. (3) Put sewing needle purlwise into the next stitch on the front knitting needle and pull through, keeping the stitch on the knitting needle. (4) Put sewing needle purlwise into first stitch on back knitting needle and pull yarn through. Drop the stitch off the knitting needle. (5) Put sewing needle knitwise into the next stitch on the back knitting needle and pull through. Do not drop the stitch off the knitting needle. (6) Repeat Steps 2-5 until all sts have been worked.

Ultimate Yarn Conversion Guide

Australian Ply	Equivalents described as	USA CYCA number	Wraps per inch	Approx. needle size	Sts to 10cm (4") in stocking st	Approx. crochet hook size	Aust/UK dc, CYCA sc to 10cm (4")
1 ply	Single, very fine weight, cobweb	None as yet	Over 24	No standard	No standard *	No standard	No standard
2 ply	fine weight, lace weight	None as yet	22 or more	2 - 4 mm USA no standard Imperial 14 - 8	Varies * 28 - 32 or even up to 40	No standard	No standard
3 ply	light fingering, fine weight, lace weight, baby	0: lace	20-23	1.5 - 2.25 mm USA size 000 - 1 Imperial 14 - 13	Varies * 32 - 40	Steel ** 1.6-1.4 mm (6, 7, 8) Regular hook B-1	32-42 *
4 ply	sock, fingering, baby, superfine, light weight	1: super fine	19-20	2.25 - 3.25 mm USA size 1 - 3 Imperial 13 - 10	27 - 32	2.25-3.5 mm B-1 to E-4	21-32
5 ply	sport weight, lightweight, baby, fine	2: fine	15-18	3.25 - 3.75mm USA size 3 - 5 Imperial 10 - 9	23 - 26	3.5-4.5 mm E-4 to 7	16-20
8 ply	Light worsted, medium weight, DK-double knit	3: light	12-14	3.75 - 4.5 mm USA size 5 - 7 Imperial 9 - 7	21-24	4.5-5.5mm 7 to I-9	12-17
10 ply	Worsted, Aran, medium weight, Afghan	4: medium	9-11	4.5 - 5.5 mm USA size 7 - 9 Imperial 7 - 5	16 - 20	5.5-6.5 mm I-9 to K-10 1/2	11-14
12 ply	Heavy worsted, heavy weight, bulky	5: bulky	7-8	5.5 - 8 mm USA size 9 - 11 Imperial 5 - 0	12 - 15	6.5-9mm K-10 1/2 to M-13	8-11
14 ply	roving, chunky, extra bulky, rug, super bulky, pencil roving	6: super bulky	6-7	8 mm & over USA size 11 + Imperial 0 - 000	7-11	9 mm and larger M-13 and larger	5-9
20 ply	Polar, roving, Icelandic	None as yet	6 or less	10 mm & over USA size 15 + Imperial 000 +	10 or less	No standard	No standard

* The 1 & 2 ply yarns are normally used for open worked, lace patterns so the stitch count and needle size can vary tremendously depending on the project.

** Steel crochet hook sizes may differ from regular hooks.

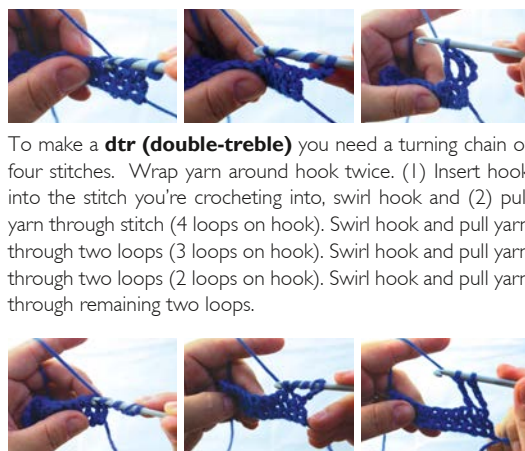
This table compiled by Michelle Moriarty, referencing various Encyclopedias, USA CYCA Standards, Knitpicks, Nancy's Knit Knacks, Ravelry and in consultation with Amelia Garripoli. © This table is copyright to Yarn Magazine.



To start a **sl st (slip stitch)** or **dc (double crochet)**: (1) insert the hook into the next stitch, pick up the yarn with the hook and pull it through the st to the front. To complete a **sl st** pull the loop all the way through the second loop. To complete a **dc** (2) pick up the yarn with the hook again and pull it through the two loops.



the yarn with the hook and pull it through to the front (3 loops on hook). To complete a **htr**, catch the yarn again and pull it through all 3 loops. To complete a **tr**, catch the yarn again and pull it through the first 2 loops on the hook; pick up the yarn with the hook again and pull it through the rem 2 loops on the hook. In (2) you can also see the effect of working sl sts across a row to decrease. Here, 4 sts have been decreased.



To make a **ttr (triple-treble, or treble-treble crochet)** you need a turning chain of five stitches. Wrap yarn around hook three times. (1) Insert your hook into the stitch you're crocheting into swirl hook and (2) pull yarn through stitch (5 loops on hook). Swirl hook and pull yarn through two loops (4 loops on hook). Swirl hook and pull yarn through two loops (3 loops on hook). Swirl hook and pull yarn through two loops (2 loops left on hook). Swirl hook and pull yarn through remaining two loops.



To make a **htr (half-treble crochet)** or a **tr (treble crochet)** (1) pick up the yarn with the hook (2) Insert the hook into the next st, catch

needles SIZE CHART

actual size	metric	american	imperial
	2.00mm	0	14
	2.25mm	1	13
	2.50mm		
	2.75mm	2	12
	3.00mm		11
	3.25mm	3	10
	3.50mm	4	
	3.75mm	5	9
	4.00mm	6	8
	4.50mm	7	7
	5.00mm	8	6
	5.50mm	9	5
	6.00mm	10	4
	6.50mm	10½	3
	7.00mm		2
	7.50mm		1
	8.00mm	11	0
	9.00mm	13	00
	10.00mm	15	000

Crochet stitches - We say torch, you say flashlight.

Australian/UK	North American
chain (ch)	chain (ch)
double crochet (dc)	single crochet (sc)
treble crochet (tr)	double crochet (dc)
half treble crochet (htr)	half double crochet (hdc)
double treble (dtr)	treble crochet (tr)
slip stitch (sl st)	slip stitch (ss)
triple treble (ttr)	double treble (dtr)
miss	skip (sk)



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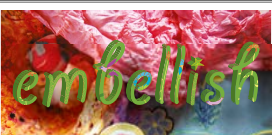
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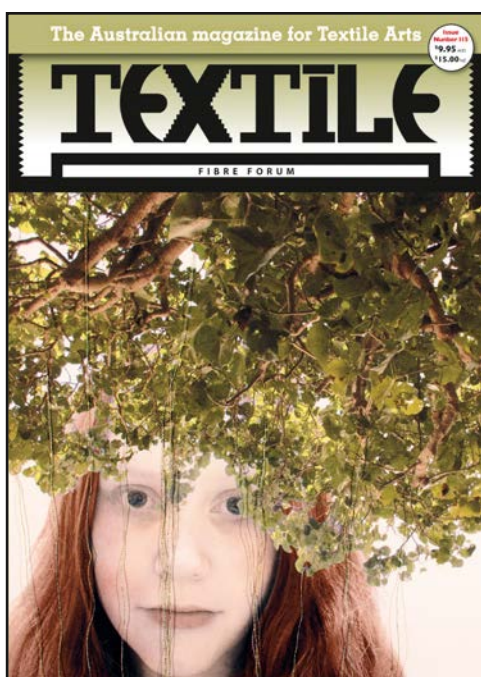
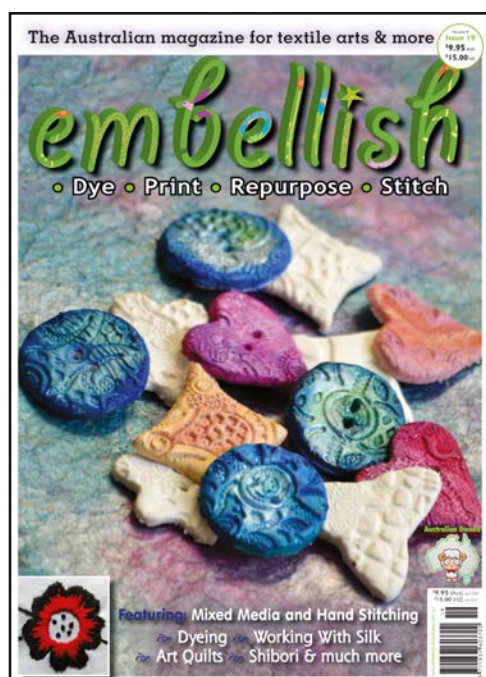
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